MADHURIMA

A Textbook of Arts for Grade 9

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NCERT Campus
Sri Aurobindo Marg
New Delhi 110 016 — **Phone : 011-26562708**

108, 100 Feet Road
Hosdakere Halli Extension
Banashankari III Stage
Bengaluru 560 085 — **Phone : 080-26725740**

Navjivan Trust Building
P.O. Navjivan
Ahmedabad 380 014 — **Phone : 079-27541446**

CWC Campus
Opp. Dhankal Bus Stop
Panihati
Kolkata 700 114 — **Phone : 033-25530454**

CWC Complex
Maligaon
Guwahati 781 021 — **Phone : 0361-2674869**

Publication Team

Head, Publication Division	:	*M.V. Srinivasan*
Chief Editor	:	*Bijnan Sutar*
Chief Business Manager	:	*Amitabh Kumar*
Chief Production Officer (In charge)	:	*Deepak Jaiswal*
Assistant Editor	:	*Garima Syal*
Assistant Production Officer	:	*Prakash Veer Singh*

Cover Design, Illustrations, and Layout

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Foreword

The National Education Policy (NEP) 2020 envisions an education system that is firmly rooted in India's civilisational wisdom, values, and ethical traditions. The rich intellectual heritage simultaneously enables learners to engage meaningfully with the complexities and possibilities of a rapidly changing world. The National Curriculum Framework for School Education (NCF-SE) 2023 provides concrete expression to this vision by laying out a coherent curricular pathway across stages of schooling that nurtures critical thinking, creativity, and sensitivity, along with the values and dispositions that are needed for responsible citizenship in an interconnected global society.

Learners have progressed through the Foundational, Preparatory, and Middle Stages, where their inherent potential has been nurtured holistically. Now, they enter the Secondary Stage with enhanced capacity for reflection, reasoning, enquiry, and self-expression. Spanning across Grades 9 to 10, also known as the adolescent stage, it marks a crucial period in the intellectual and personal growth of the students. It prepares them to engage with abstract ideas, complex social realities, ethical dilemmas, and the expanding universe of knowledge, while deepening their understanding of the self and the world around them.

A diverse curriculum, covering 10 subjects: three languages—including at least two languages native to India—Science, Mathematics, Social Sciences, Art Education, Physical Education and Well-being, Individuals in Society/ Environmental Education, and Vocational Education, has to be studied and experienced to promote holistic development. NEP 2020 suggests "no hard separations between arts and sciences, between curricular and extra-curricular activities", between vocational and academic streams, etc., in order to eliminate harmful hierarchies among, and silos between different areas of learning; a rootedness and pride in India, and its rich, diverse, ancient and modern culture, and knowledge systems and traditions. NCF-SE 2023 further recommends, "The Arts strongly rely on perceptual knowledge", which is about experiencing the world through all the senses of our body. The Arts also connect emotions and sensory experiences. Procedural knowledge in the Arts is largely associated with the process of making or creating artwork. *Madhurima,* a textbook of Arts for Grade 9, has been conceptualised and developed with the above prerogatives.

A spectrum of genres has been covered in *Madhurima* that reflects the socio-cultural and geographical landscapes through which students are sure to contextualise their lived experiences in different forms of Art. The content has

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been selected to engage learners with the elements and interrelationship of all art forms— Theatre, Music, Dance, and Visual Arts. It has also addressed needs of the vibrant, young minds which embrace technology, aspirations, and human relationships. This will further encourage learners to think critically about the world they inhabit. The textbook draws upon India's artistic, literary, and intellectual traditions, weaving into it elements of Indian Knowledge Systems and our cultural heritage, seamlessly connecting them with our contemporary experiences.

While *Madhurima* is an important resource to learn about traditions in art forms, it also invites students to engage with a broader world of contemporary arts and community knowledge. The role of teachers and parents is, therefore, pivotal in nurturing a rich culture and independent exploration at this stage. The textbook integrates technology through the use of QR codes in each unit, to provide additional resources in Arts.

The National Council of Educational Research and Training acknowledges with deep appreciation the contributions of the Textbook Development Team, subject experts, pedagogues, practising teachers, reviewers, and all others who have supported the development of this textbook. We hope that *Madhurima* will inspire learners to think deeply, communicate confidently, and participate thoughtfully in the intellectual and social life of our nation and the world. We also warmly welcome suggestions and feedback from all its users for further improvement in the subsequent editions.

Dinesh Prasad Saklani
Director
National Council of Educational
Research and Training

New Delhi
March 2026

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About the Book

We began this journey to understand the many expressions of Art in our country from Grade 3. You may have noticed that India is a unique example of *anektā meṅ ekatā*—Unity in Diversity. The diversity of this land comes naturally from its different landscapes, people, and ways of living, and it is beautifully reflected in their artistic expressions. Across the country, we experience a variety of art forms filled with different emotions, ideas, and styles. Yet, when we look closely, we can find a common thread that connects them all—a shared spirit. You may have already felt this connection while exploring the Art textbooks so far. The focus of this series of textbooks for every grade is *Bharat Bodh* (Awareness of India).

The National Curriculum Framework for School Education 2023 (NCF-SE 2023) lays emphasis on a paradigm shift of learning by acquiring competencies such as application to real-life situations, logical thinking, experimentation, observation and analysis, teamwork, inclusivity, etc. *Madhurima*, a textbook of Arts for Grade 9, is designed to pave our way forward, enabling us to embark on multiple in-depth approaches. The roadmap aims to strengthen the linkages between education and culture. By now, the idea must have internalised that the Arts are deeply embedded in our everyday life and, because of their variety, remain the most flexible form of expression where multiple interpretations are possible and valid. It provides a creative pathway that enables students to enhance their analytical, descriptive, and narrative capabilities rooted in aesthetics. It also prepares them for the challenges and opportunities that await them in the twenty-first century.

This textbook envisions inclusive classrooms where every child, including those with disabilities, actively participates in all activities. The content has been designed with the flexibility to be adapted and accommodated to suit the diverse needs and capacities of all learners. Teachers are encouraged to make the necessary modifications so that no child is left out of the learning experience.

Madhurima, a textbook of Arts, aims to showcase an array of artistic expressions across four forms of Art— Theatre, Music, Dance, and Visual Arts—as in the previous years. All sections in this textbook aspire to give each individual sustained engagement with diverse art forms. It aims to enable learners to appreciate the commonalities, interconnectedness, and diversity of aesthetic sensibilities. The present textbook showcases different contexts and perspectives of the *navarasa*, their application processes, and the delightful outcomes across all art forms— both tangible and intangible across Indian and global art practices. Inclusivity of all genders and students with special abilities is inherent in the Arts, ensuring equal opportunity for all learners.

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Such a transformative learning culture requires appropriate and interactive textbooks, which will play a central role in mediating between content and pedagogy—a role that strikes a judicious balance between direct instruction within and across curricular areas. Hence, *Madhurima* has infused content in every form that requires ample experiential sessions, exposure to artistic works of stalwarts, and multiple genres of expression. The activities in the textbook may be modified to suit the local context and the specific needs of all learners. Making optimum use of technology integration, QR codes have also been embedded throughout as additional learning resources. Thus, this textbook invites all students to read, enjoy, experience, and progress towards developing a world of aesthetics and meaningful growth.

The textbook comprises 17 chapters in all. The first chapter is an interdisciplinary one, encompassing all art forms, whereas the four sections represent the four different art forms — Theatre, Music, Dance, and Visual Arts. Chapter 1 as well as the first chapter of each of the sections are compulsory for all students having Learning Standards 1 and 2. All art forms include both practical and theoretical components. This year, another common aspect in the textbook is the idea of creating journals in different art forms, which is a unique process of documenting and recording personal experiences. The other elements in different sections are as follows:

The first chapter of the textbook introduces historical development of all art forms. Glimpses of the period from 50,000 BCE to 1200 CE are given to inspire learners to understand how people across different parts of the world evolved different art forms simultaneously. While the underlying spirit remained similar, the varied expressions, diverse themes, thought processes, and expressions reflect compelling stories of the richness of human creativity.

Theatre

This art form has given ideas of storytelling, teamwork for performances, and communication. Learners will explore its scope through body language, expression, voice, improvisation, story building, and the creation of drama. The content includes the *navarasa* from the *Nāṭyaśhāstra* and its application even in contemporary spaces. Puppetry, costume, make-up, backstage tasks, mime, script and genres, logo design, symbolic representation, stage lighting, etc., are some of the titles in theatre.

Music

Music education includes singing diverse compositions across classical, folk, regional, and contemporary genres to help students experience India's rich musical traditions of India. An effort has been made to acquaint students with

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traditional communities practising folk arts, fostering a sense of inclusivity, reducing gender biases, and enhancing understanding of how the Arts have woven the rich tapestry of the Indian Knowledge System. Students will explore *rāgas*, rhythm patterns, and instruments rooted in the *Vedas*, study the historical evolution of music and its *granthas*, and understand how Indian music gained global recognition through renowned musicians.

Along with this, acquiring basic skills in singing and playing musical instruments—including nuances of both Hindustani and Carnatic Music for the rendition of *rāgas* and presentation methods—is also a curricular focus. The textbook thoughtfully integrates interdisciplinary perspectives, highlighting the intrinsic connections between music and the sciences, social sciences, and languages. While stories of some inspiring musicians are included, students are encouraged to create their own music, document their experiences in a journal, and maintain records of their learning. A section is also devoted to encouraging students to reflect on how to continue making music a part of their lives, including its role in well-being and healthcare.

Dance

The section on Dance introduces concepts related to posture and the lines of the dancing body. While the feet maintain rhythm, the face and hands convey the nine fundamental human emotions (*navarasa*) to the audience. Corresponding to this concept, the art of *abhinaya*, a form of expressive communication across various genres of dance, has been described vividly. Choreography is another concept which has been discussed, including stylised body movements, synchronisation, exploration of formations, spacing, etc., which form an amalgamation of both regional and classical styles. Cultural connections through dance— such as the global presence of Indian dance forms as well as the *Rāmāyaṇa* linking India and Southeast Asia—are highlighted as an interesting feature of this section. It will be an eye-opener for learners and will help enhance their understanding of how our art forms have travelled to distant places and captivated global audiences.

Visual Arts

The chapters on Visual Arts emphasise on guiding students in applying the fundamentals as they discover the elements and principles of art and design in everyday life and surroundings. They will also expand their knowledge of materials, mediums, and techniques, and learn to create their own compositions in a systematic and iterative manner. Invite local artists and craftspeople to conduct interactive sessions and workshops that offer students hands-on experiences. Emphasise routines such as cleaning up after work (for example,

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putting back art materials that students use and maintaining them with care). Encourage students to participate in decision-making related to the selection of artwork for classroom display or exhibitions.

In all the sections, there is an introduction to the section, followed by a general note for the teachers regarding the discipline-specific-pedagogy — how to take the subject forward, organise activities, give projects and assignments, etc. This section also provides the Curricular Goals of each chapter and addresses how to write a journal or document, incorporating individual experiences and expressions.

Each of the chapters have some common pedagogical features to support the process.

Note to the Teacher

Important points which prompt for curricular transaction by the teacher

Note to the teacher: Keep a few videos of two different traditions of dance, music, or theatre performances ready to play in class.

Let Us Recall

Recall content given in the previous textbooks and make connections with new knowledge

Let us recall

You have read about the *stūpa* at Sanchi in Chapter 5 of the Grade 7 Social Science textbook *Exploring Society: India and Beyond*.

Discussion Circle

Encourages dialogue, peer interaction, and exchange of ideas to deepen understanding

Discussion circle

- Why do you think ancient scholars composed treatises that codified the arts?
- On what basis do you think they devised theories, and do you think they remained constant over time?

Let Us Explore

Prompts students to investigate new concepts, situations, or examples through guided inquiry or observation

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Let us explore

Which category of instruments do you think the harp belongs to? What role might this instrument have played in Egyptian culture?

Activity

Different types of activities to experience concepts

Activity 1.3

Watch performances and make notes in your journal

Watch short videos of two different performances of Indian dance, music, or theatre.

Do You Know?

Interesting facts or connections linked to the concept of the section which extends beyond the core learning

Do you know?

Kauṭilya's *Arthaśhāstra* recognises *naṭa, nartakī, gāyaka/vādaka* as professional performers who contribute towards the state's economy.

Exercises

Questions related to the content at the end of each chapter

Project Work

Project work encompassing all themes/ topics addressed in the section will come at the end of each section.

Assessment

All the activities given in the textbook are meant to be assessed by the teacher. However, all the śhloka, diacritical marks on Indian language words, and 'Do you know' boxes are meant for classroom practices only and will not be assessed.

It would be enriching for learners to practise and experience all the art forms according to the suggestion given. Try to find innovative ways to experience them in a unique manner.

SHARBARI BANERJEE
Assistant Professor and *Member-Coordinator*
Department of Education in Arts and Aesthetics,
National Council of Educational Research and Training

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A Note on the Pronunciation of Indian Language Words

Since this textbook is in English, we use the Roman alphabet. But we will also encounter some words in Sanskrit and other Indian languages. The Roman alphabet cannot make its pronunciation clear without some additional marks or signs, such as dashes, dots or accents, called 'diacritical marks' or simply 'diacritics'. You can ignore all these marks if you wish, as their standard spelling and their spelling with diacritics will generally be the same. However, as we are using only a few simple marks, it will help you pronounce such words accurately. You will also find that they help you pronounce Sanskrit and other Indian language words correctly.

For those who wish to know the precise representation of the Devanāgarī alphabet in the Roman script in our system, the tables of letters are as follows:

Transliteration Tables

Common Indian Language Alphabet – Devanāgarī to Roman script

Vowels	अ	a	आ	ā	इ	i	ई	ī	उ	u	ऊ	ū
	ऋ	ṛi	ॠ	ṝi	ए	e	ऐ	ai	ओ	o	औ	au

Consonants	क	ka	ख	kha	ग	ga	घ	gha	ङ	ṅa
	च	cha	छ	chha	ज	ja	झ	jha	ञ	ña
	ट	ṭa	ठ	ṭha	ड	ḍa	ढ	ḍha	ण	ṇa
	त	ta	थ	tha	द	da	ध	dha	न	na
	प	pa	फ	pha	ब	ba	भ	bha	म	ma
	य	ya	र	ra	ल	la	व	va		
	श	śha	ष	ṣha	स	sa	ह	ha	क़	ḻa
	अं	aṁ	अः	aḥ						

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Conjunct Consonants

Such consonants are formed by joining two consonants. They are listed below.

क्ष	kṣha	त्र	tra	ज्ञ	jña	श्र	śhra	र्ण	rṇa	न्ध्य	ndhya	च्छ	chchha

Madhurima, a textbook of Arts, contains words from various Indian languages, but not all are written with diacritics. There are a few exceptions to this:

- Indian language words with sounds that cannot be represented by the diacritical marks, as in the table above;
- Names of people who have signed their names in English;
- Names of places;
- Names of commonly known instruments; and
- Names of commonly known art forms.

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National Syllabus and Teaching Learning Material Committee (NSTC)

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3. Sudha Murty, *Chairperson*, Infosys Foundation
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6. Sujatha Ramdorai, *Professor,* University of British Columbia, Canada
7. Shankar Mahadevan, Music Maestro, Mumbai
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10. Surina Rajan, *IAS* (Retd.), Haryana; Former *DG*, HIPA
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15. Rabin Chettri, Former *Director*, SCERT, Sikkim
16. Pratyusa Kumar Mandal, *Professor* and *Dean* (*Instruction*), Regional Institute of Education, Mysuru, NCERT
17. Amarendra Prasad Behera, *Professor* and *In-charge Joint Director*, CIET, NCERT, New Delhi
18. Dinesh Kumar, *Professor* and *Dean* (*Research*), National Institute of Education, NCERT
19. Kirti Kapur, Former *Professor*, Department of Education in Languages, NCERT
20. Ranjana Arora, *Professor* and *Head*, Department of Curriculum Studies and Development, NCERT **(*Member-Secretary*)**

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Textbook Development Team

Chairperson

Sandhya Purecha, *Chairperson*, Sangeet Natak Akademi

Contributors

Amit Kumar Verma, *Associate Professor* and Musician, Sangeet Bhawan, Visva Bharati University

Anisha Anantpurkar, *Senior Consultant*, Programme Office, NSTC

Aradhana Gupta, Artist and *Mentor*, National Mission for Mentoring; *Vice Chairman*, GKNS, and Former *Head*, Department of Arts, Modern School Barakhamba Road, New Delhi

Bindu Subramaniam, Singer, Songwriter, and *Co-Founder*, Subramaniam Academy of Performing Arts (SaPa), Bengaluru

Dhruv Khandpal, *Consultant*, Ministry of Education GOI, Theatre and Folk Artist, Delhi

Jyoti Bhat, Bharatnatyam Dancer and Educator, Bhubaneswar

Jyotsna Tiwari, *Professor* and *Head*, Department of Education in Arts and Aesthetics, NCERT, New Delhi

K. Sudhanva, *Theatre Faculty*, Sri Vidya Kendra, Bengaluru

Madhu Bala Saxena, Hindustani Classical Vocalist, Former *Dean* and *Pro Vice Chancellor*, Kurukshetra University; Former *Professor*, Department of Music, University of Delhi

Malavika Rajnarayan, Visual Artist and Visiting Faculty, Azim Premji University, Bhopal

Manasi Prasad, Carnatic Vocalist and Former *Director*, Indian Music Experience Museum, Bengaluru

Maruti Baburao Shelke, *Faculty*, Sir J. J. School of Art, Mumbai

Priyadarshini Ghosh, Choreographer, Dance Scholar, and *Artistic Director*, Priyadarshini Arts, Kolkata

S.R. Rajashree, *Theatre Consultant*, Chanakya University; *Founder-Director*, Vyoma Artspace and Studio Theatre, Bengaluru

Suhani Dhanki Mody, Bharatanatyam Artist, Visiting Faculty at Bharata College of Fine Arts and Culture, Mumbai

Sunil Sunkara, Kathak Artist, Educator, and *Dance Academic Head* at World Forum for Art and Culture

Sharbari Banerjee, *Assistant Professor*, Department of Education in Arts and Aesthetics, NCERT, New Delhi (***Member-Coordinator***)

Reviewers

Manjul Bhargava, *Professor*, Princeton University; *Co-Chairperson*, NSTC

Anurag Behar, *CEO*, Azim Premji Foundation; *Co-Chairperson*, NSTC; and *Member*, National Curriculum Framework Oversight Committee (NOC)

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THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a [1]**[SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC]** and to secure to all its citizens :

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity;

and to promote among them all

FRATERNITY assuring the dignity of the individual and the [2][unity and integrity of the Nation];

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949 do **HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.**

---

1. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Sovereign Democratic Republic" (w.e.f. 3.1.1977)
2. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Unity of the Nation" (w.e.f. 3.1.1977)

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Contents

Foreword *iii*

About the book *v*

History of Arts **1**

Chapter 1 Introduction to the History of Arts 3

Theatre **39**

Chapter 2 The Stage Is Yours 43

Chapter 3 Symbols and Metaphors on Stage 51

Chapter 4 Creativity in Light and Sound 62

Chapter 5 From Vision to Performance: Direction and Acting 72

Music **87**

Chapter 6 Music and Us 91

Chapter 7 The Science of Music 103

Chapter 8 *Rāga* and *Tāla* 111

Chapter 9 Music Travels Around the World 127

Dance **135**

Chapter 10 Components of Dance 139

Chapter 11 Dance as Visual Storytelling 154

Chapter 12 Cultural Connections Through Dance 160

Chapter 13 Dance Choreography 169

Visual Arts **179**

Chapter 14 Exploring the Fundamentals of Visual Arts 183

Chapter 15 Mediums and Techniques in Visual Art 193

Chapter 16 Visual Composition 208

Chapter 17 Branches of Visual Arts 217

Annexure *List of Padma Awardees for Art and Culture – 2026* *224*

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CONSTITUTION OF INDIA

Part III (Articles 12 – 35)
(Subject to certain conditions, some exceptions
and reasonable restrictions)

guarantees these

Fundamental Rights

Right to Equality

- before law and equal protection of laws;
- irrespective of religion, race, caste, sex or place of birth;
- of opportunity in public employment;
- by abolition of untouchability and titles.

Right to Freedom

- of expression, assembly, association, movement, residence and profession;
- of certain protections in respect of conviction for offences;
- of protection of life and personal liberty;
- of free and compulsory education for children between the age of six and fourteen years;
- of protection against arrest and detention in certain cases.

Right against Exploitation

- for prohibition of traffic in human beings and forced labour;
- for prohibition of employment of children in hazardous jobs.

Right to Freedom of Religion

- freedom of conscience and free profession, practice and propagation of religion;
- freedom to manage religious affairs;
- freedom as to payment of taxes for promotion of any particular religion;
- freedom as to attendance at religious instruction or religious worship in certain educational institutions.

Cultural and Educational Rights

- for protection of interests of minorities;
- for minorities to establish and administer educational institutions;
- saving of certain Laws 31A–31D.

Right to Constitutional Remedies

- by issuance of directions or orders or writs by the Supreme Court and High Courts for enforcement of these Fundamental Rights.

History of Arts

Note to the Teacher

This chapter traces the major artistic developments across the Visual and Performing arts in a chronological timeline. This will help students develop a perspective in art history. The chapter is broadly divided into four time periods to give an idea about the techniques and styles that characterise the Arts of each time period. Artefacts, textual records, historical monuments, etc., would introduce students to the cultural rootedness of our country. Glimpses of artistic developments from other parts of the world have also been given. The chapter additionally emphasises the importance of oral histories and living traditions that continue to be practised today. The suggested discussions, explorations, and hands-on activities provided through the chapter would help students understand the relevance of diverse cultural histories, and find inspiration for their own creative work. Since it is difficult to do justice to the diversity of art forms across India and the world in a single chapter, it is important that students explore histories of various art forms beyond the examples given in this textbook.

Learning Outcomes That Can Be Assessed		
Curricular Goals	**Competencies**	**Learning Outcomes**
1	C-1.2	Interact with peers, teachers, family members, and artists in their community to know more about the Arts practices
1	C-1.2	Create artwork inspired by the ideas and processes from art history
3	C-3.2	Identify and discuss the evolution of materials, processes, and techniques used in various art forms

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4	C-4.1	Trace the historical development of Visual Arts, Theatre, Music, and Dance with examples
4	C-4.1	Identify the continuing ideas, practices, and art traditions mentioned in ancient Indian texts and treatises
4	C-4.1	Discuss and correlate the geographic, social, and cultural linkages across art forms that share a common time period
4	C-4.2	Explain why they find an artwork or performance relevant to their interests, experience, and present social context

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1 Introduction to the History of Arts

Our Cultural Heritage

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India that is Bharat has a heritage of about 5,000 years that can be seen, heard, and experienced through a rich range of artefacts, monuments, artworks, manuscripts, musical instruments, clothing, jewellery, masks, props, and diverse performance traditions. Ancient Indian scriptures speak of 64 *kalās*—arts and skills meant to ensure the holistic development of an individual's character and personality. These not only included painting, music, crafts, drama, dance, and literature, but also sciences such as herbal medicine, carpentry, metallurgy, cuisine, etc. They even covered aspects of everyday life, such as decorating living spaces, grooming, conversation, and the art of waking someone with music. Thus, many activities in life were connected to aesthetic expressions.

Fig. 1.1. Rock paintings, Bhimbetka Rock Shelters, Madhya Pradesh

While studying this chapter, keep the following points in mind:

1. The history of performing arts is constructed from evidence such as ancient texts and inscriptions, as well as art and artefacts that

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depict performers, musical instruments, and other objects associated with performance traditions. In addition to learning about the history of Visual Arts, many paintings, sculptures, and artefacts in this chapter also provide insights into the performing traditions.

2. It is important to read the captions of every picture carefully to learn more about the subject, materials, dimensions, and time-period of the given artworks. These details will help you trace the historical development of various art forms and discover their interconnectedness.

Tangible and intangible cultural heritage

Civilisations across the world have developed their own cultural practices and traditions. The United Nations Educational, Scientific and Cultural Organization (UNESCO) defines culture as the distinct spiritual, material, intellectual, and emotional features characterising a society. According to UNESCO, all over the world today, cultural heritage is considered to be of two kinds:

Fig. 1.2. Chhau mask, West Bengal

1. **Tangible cultural heritage** includes physical and material expressions of culture, which can be in the form of artefacts, monuments, artworks, manuscripts, musical instruments, clothing, jewellery, masks, props, tools, and other physical objects.

2. **Intangible cultural heritage** includes traditions and living expressions inherited from our ancestors and passed down to future generations. These include oral traditions, performing arts, social practices, rituals, festive events, knowledge, and practices related to nature and the universe, as well as the skills required to create traditional crafts.

Fig. 1.3. Participants in Kala Utsav sing the harvest song of Meghalaya

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Let us explore

Which artistic practices and traditions around you can be categorised as either tangible or intangible cultural heritage?

Purpose of the Arts

The Arts are a foundational part of our cultural heritage and have consistently provided new ways for people to express their ideas, thoughts, and feelings. The practice of creating and living with the Arts has enriched societies and inspired them to pass their creative knowledge from one generation to the next. In this way, the Arts link the present with the past and nurture hope and vision for the future.

Discussion circle

How do various art forms enrich our lives?

Why should we study the history of the Arts

The knowledge of history instils awareness of and pride in our rich cultural heritage. The Arts ignite our curiosity about the time, place, techniques, and environment of the people who created them. They also help us interpret and appreciate creative ideas from different perspectives. Most importantly, they inspire us to carry forward the traditions of creative expression in the present.

Fig. 1.4. Student artwork inspired by Kalighat painting

Why timeline matters

This chapter holds special importance because it brings together four major art forms— Theatre, Music, Dance, and Visual Arts—in an integrated timeline, allowing you to see how creativity and culture have evolved as one interconnected story. Instead of learning each discipline in isolation, it lets you discover how different art traditions influenced one another, how ideas travelled across regions, and how global events shaped artistic expressions everywhere. When you study Indian and global artistic developments across art forms through the ages, you will be able to understand the uniqueness of your culture and what it shares with other cultures too. You will also discover that the timeline has many overlaps of the periods mentioned in the table.

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Glimpses of the Arts of India and the world: A timeline

India	World
50,000 BCE – 4000 BCE	
Paintings in rock shelters of Bhimbetka, Madhya Pradesh; Lakhudiyar, Uttarakhand as well as other locations across India	Surviving artefacts include cave paintings in Indonesia, France, and Spain, as well as bone-flute fragments and small figurines
4000 BCE – 500 BCE	
Artefacts from the Sindhu-Sarasvatī civilisation include painted pottery, jewellery, seals, bronze figurines, and a few stone sculptures. Evidence of architecture suggests the existence of well-planned towns.	Artefacts from civilisations in Mesopotamia, Egypt, and China such as pottery, jewellery, seals, sculptures in bronze and stone, musical instruments, and manuscripts
500 BCE – 600 CE	
Pillars like the lion capital of Sarnath were erected, and several *stūpas*, *chaityas*, and *vihāras* were constructed across the country. Sarnath, Mathura, and Gandhara became important centres of sculpture. Mural traditions developed at Ajanta and Sittannavasal. The *Nāṭyaśhāstra*, Chitra-sūtra of the *Viṣhṇu-dharmottara Purāṇa* and *Silappadigāram* were written.	Art and culture continue to grow in Egypt, China, and other parts of the world like Greece and Rome. Major developments took place in painting, sculpture, architecture, theatre, music, and dance.
600 CE – 1200 CE	
Both rock-cut and structural temples were built and decorated with detailed carvings and sculptures. Chola bronzes, murals, and manuscript paintings are well-known examples from this period. Sanskrit and Tamil drama flourished alongside Bhakti poetry, which strongly influenced music and dance traditions. More texts on music, dance, and theatre were written.	Indian art and culture spread to Southeast Asia. Temple architecture, sculpture, music, and dance in these regions show strong influences of Buddhist and Hindu ideas.

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Śhruti, Smṛiti, and Timeless Traditions

Humans likely developed oral traditions much before the invention of writing. Parents and elders pass on languages, arts, and cultural experiences to their children through everyday activities—lullabies, conversations, and storytelling. All these are oral traditions that each of us has inherited. Oral traditions were also followed in the *guru–śhiṣhya-paramparā* (teacher–student tradition), through which the *Vedas* were transmitted. This method is linked to the idea of ***śhruti***—'that which is heard'—emphasising learning through careful listening.

The *Rāmāyaṇa*, *Mahābhārata*, *Purāṇas* and *Dharmaśhāstras* are written texts that are associated with *smṛiti* as they were passed on from one generation to the next through narration that was based on memory (*smṛiti*). They reflect the long and continuous narrative traditions that continue to thrive in many forms, including visual and performing arts. Across India, people retell episodes from the *Rāmāyaṇa*, *Mahābhārata*, *Purāṇas*, *Jātakas*, and local legends through their own regional styles and artistic flavours. You may know some of these traditions that are practised even today, such as Rāmalīlā, Bhavāi, Kāvaḍ Kathā, Terukūtu, Bayalāṭa, Paṭachitra, and Aṅkīyā Nāṭ.

Fig. 1.5. Yakṣhagāna string puppet, Karnataka

Early forms of performing arts can be traced to Vedic practices like the **Yajña rituals** that combined movement, dialogue, and music. The *Ṛigveda* mentions Uśhas, the light at dawn, arriving like a bejewelled dancer. Traditions of Indian music are traced to the *Sāmaveda*, in which mantras and verses were recited as ritual chants—initially in one note, then three notes (*udātta*, *anudātta*, and *svarita*) leading to development of seven notes (*saptasvara*). The *Vedas* also mention a variety of drums like the dundubhi (*Ṛigveda* 1.28.5), which were used both in times of war and peace.

In the *Rāmāyaṇa*, Lava and Kuśha, the sons of Rāma and Sīta, recount the life story of their parents through the arts of drama, music, dance, and poetic narration. Pāṇini's *Aṣhṭadhyāyī* mentions the **Kuśhīlava tradition**, describing professional singers and performers as a recognised occupation. The *Mahābhārata* mentions the **Kathaka** community of performers, who kept the exiled Pāṇḍavas in high spirits and a positive mindset through stories that were brought to life through songs, dances, and narration. Early literature also refers to the *sūtradhāra*, the

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narrator who guides a performance. The *Sūta-paramparā* was an ancient storytelling tradition in which *sūtas*, or storytellers used dialogues, voice modulation, and gestures to perform narratives from the epics.

Our epics and *Purāṇas* feature a variety of arts and artists. Ugraśhravā Sauti appears as the narrator of the *Mahābhārata*, Śhiva is worshipped as Naṭarāja, the 'lord of dance', and as Nṛittapriya, the 'one who loves dance'. Rāvaṇa is described as a skilled musician who played the veena, while Kṛiṣhṇa is known as Muralīdhara—the enchanting flute player. Celestial beings such as apsarās, gandharvas, and kinnaras are portrayed as masters of music and dance. The *Mahābhārata* also tells us that Arjuna, during his exile, took on the guise of Bṛihannalā and served as a dance teacher to Princess Uttarā in the kingdom of Virāṭa.

Fig. 1.6. Madhubani painting of Kṛiṣhṇa playing the flute

These wonderful traditions and literary sources continue to inspire the Arts till today. The history of Arts helps us appreciate people and their Arts practices. It shows us how traditions have evolved and stayed relevant with time, both in terms of themes as well as materials, tools, and forms employed.

50,000 BCE – 4000 BCE

The period before the invention of writing systems is known through archaeological evidence rather than written documents. Early humans left behind remarkable cave paintings, figurines, stone tools, and other artefacts that provide valuable insights into their lives. Cave paintings from this period have been discovered in many parts of the world. In India, they are found in Bhimbetka in Madhya Pradesh, Lakhudiyar in Uttarakhand, and several other caves located in Andhra Pradesh,

Karnataka, Uttar Pradesh, Jharkhand, and Bihar.

Fig. 1.7. Painting depicting a performance scene, Bhimbetka rock shelters, Madhya Pradesh

Bhimbetka is one of the oldest groups of rock shelters in India. They have cave paintings depicting animals, hunting scenes, processions, and other scenes from everyday life. The paintings were created at different periods, showing how art evolved. The cave paintings at Bhimbetka were made using earth pigments mixed with water and a binder. Red, white, yellow, and green colours are used in these paintings.

A painting depicting people dancing with interlinked arms is shown in Fig. 1.7. Next to them stands a person holding an object that looks like a musical instrument. Some more human figures and an animal are also visible.

Lakhudiyar Caves indicating 1,00,000 lakh caves situated in Barechhina near Almora, Uttarakhand also belong to the Stone Age in the prehistoric era. Sketches of animal motifs, human figures, etc., have been found.

Related developments in global art

Cave paintings have been found in other parts of the world like Altamira in Spain, Chauvet and Lascaux in France, and Sulawesi in Indonesia. Neanderthal flutes made of bone fragments have been found in different parts of the world.

Fig. 1.8. Bone flute fragment, Slovenia, 50,000 years ago

Fig. 1.9. A bison cave painting in Chauvet, France

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Paintings from this period across the world depict animals using lines and a minimal use of colour. Most of the animals in the cave paintings can be identified by their physical features.

Activity 1.1

Create a line drawing of an animal

- Make a line drawing of any animal from observation or memory.
- Pay attention to the proportions and details of other features.
- Is your animal identifiable?
- Analyse the artistic qualities in your drawing.
- The facilitator — a teacher, special teacher, or other learners can help children with special needs to draw or sketch.

4000 BCE – 500 BCE

Fig. 1.10. Unicorn seal, Harappa

Fig. 1.11. Painted terracotta pot, Sindhu-Sarasvatī civilisation

As early civilisations flourished along riverbeds across the world, people developed writing systems to record various aspects of their lives and cultures. The earliest script of the Indian subcontinent is found in pictographic inscriptions on seals from the Sindhu-Sarasvatī civilisation. Other artefacts from this time period show a high level of creativity and technical expertise in art practices.

The bronze figurine from Mohenjo-Daro (Fig. 1.12) was made using the **lost-wax technique** prevalent in West Bengal, Jharkhand, and Chattisgarh.

This sculpture depicts a posture with one knee bent, one hand on the waist and a slightly lifted chin.

Fig. 1.12. Bronze figurine, Mohenjo-Daro, 2600 BCE

Discussion circle

What do you think is portrayed by the pose in the figure above?

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Activity 1.2

Visualise, pose, and draw

- The feet of the bronze figurine are not visible.
- Take turns to mimic the pose while imagining various positions of her feet.
- Quickly sketch the pose and various feet positions.

Related developments in global art

Artefacts from civilisations in Mesopotamia, Egypt, and China show us that the arts were an integral part of ancient cultures. They created a variety of artefacts and built fascinating monuments that can be seen even today. Many of their artefacts are housed in museums across the world. Find out more by visiting museum websites and reading books.

Cuneiform was one of the first systems of writing that developed in Mesopotamia and Persia. This cuneiform tablet with seal impressions is believed to be an administrative account of barley distribution.

Fig. 1.13. Cuneiform tablet, Clay, Sumeria, 3100–2900 BCE

Fig. 1.14. Bowl from the Majiayao culture decorated with dancing figures China, Red Clay, 3300 – 2000 BCE

Thousands of everyday objects like this bowl have been found in archaeological sites of ancient civilisations across the world.

Discussion circle

Compare pottery from the Sindhu-Sarasvatī civilisation with pottery from other ancient civilisations and discuss your observations.

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Fig. 1.15. Pyramids at Giza, Egypt, around 2580 BCE

The pyramids (Fig. 1.15) are monumental stone structures that were built as tombs for the Egyptian pharaohs.

A few musical instruments from ancient Egypt and Mesopotamia have survived till today.

Fig. 1.16. Arched harp, Wooden musical instrument with strings, Egypt, 1390–1295 BCE

Let us explore

Which category of instruments do you think the harp belongs to? What role might this instrument have played in Egyptian culture?

Fig. 1.17. Ikhernofret Stela with hieroglyphic inscription, Egypt, Limestone, around 1864 BCE

Ikhernofret was the treasurer of the Middle Kingdom in Egypt, who led ritual enactments performed annually at a place known as Abydos during a festival dedicated to the god Osiris. Fig. 1.17 shows a stone inscription that mentions specific roles, sequence of actions, symbolic costumes/ props, designated spaces, and participation of the audience in ritual processions. It is considered one of the earliest examples of performance, and is known as **'Passion Play of Abydos'**.

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500 BCE – 600 CE

You are probably familiar with the historical developments of this time period, which you studied in Grade 7. Let us focus on the artistic developments across various art forms through some common themes.

Important texts and treatises on the Arts

As artists from diverse regions practised various art forms, each specialised their knowledge and skills in unique ways. From around 500 BCE, texts on the arts were composed, exploring artistic ideas and techniques in depth and detail. Among them are three important treatises:

1. ***Nāṭyaśhāstra*** by Bharata Muni
2. ***Viṣhṇu-dharmottara Purāṇa***, containing the **Chitra-sūtra**
3. ***Silappadigāram*** by Iḷaṅgo Aḍigaḷ

Why is the *Nāṭyaśhāstra* important?

- It is one of the earliest known treatises on Indian arts.
- It contains structured information on techniques of drama, dance, music, and the visual arts.
- The most important contribution in this text is the *rasa* theory, which mentions eight *bhāvas* as the basis for the eight *rasas*.

Discussion circle

- Why do you think ancient scholars composed treatises that codified the arts?
- On what basis do you think they devised theories, and do you think they remained constant over time?

Note to the teacher: Keep a few videos of two different traditions of dance, music, or theatre performances ready to play in class.

Activity 1.3

Watch performances and make notes in your journal

Watch short videos of two different performances of Indian dance, music, or theatre.

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As you watch the performance, note down the following—

- Postures, formations, steps, rhythms, movements, gestures, sounds, costumes, props, etc.;
- Emotions and *rasas*; and
- Aspects that you found special in the performances.

Cave architecture and *stūpa*

As Buddhism and Jainism rose in popularity, several *stūpa* (monuments that were built over the Buddha's relics), *chaityas* (prayer halls) and *vihāras* (monasteries) were built from the third century BCE onwards. The well-known sites are located in Barabar, Bharhut, Vidisha, Vaishali, Udayagiri, Khandagiri, Sarnath, Kushinagar, Amravati, Ajanta, and Ellora.

Fig. 1.18. Cave 9, Chaitya hall, Ajanta, 2nd century BCE

Fig. 1.19. Dancers and musicians portrayed in relief, Rani Gumpha, Udayagiri caves, 1st century BCE

Do you know?

Kauṭilya's *Arthaśhāstra* recognises *naṭa, nartakī, gāyaka/vādaka* as professional performers who contribute towards the state's economy.

Fig. 1.20. Four gateways (Toraṇa) facing four directions were erected at Stūpa No.1 at Sanchi between 1st century BCE and 1st century CE

Let us recall

You have read about the *stūpa* at Sanchi in Chapter 5 of the Grade 7 Social Science textbook *Exploring Society: India and Beyond*.

Intricately carved reliefs on the four gateways of the *stūpa* depict episodes from the life of the Buddha as well as various *Jātakas* like the *Vessantara Jātaka, Mahākapi Jātaka, Syāma Jātaka*. Reading these stories will help you understand the reliefs better.

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Activity 1.4

Find the Buddha in the relief panels

During the early phase of Buddhism, the Buddha was not represented in human form but through symbols like the platform under a Bodhi tree, *stūpa*, elephant, lotus, and many more. Find the symbols in these reliefs.

Fig. 1.21. The miracle of the Buddha walking on water

Fig. 1.22. A monkey offering a bowl of honey to the Buddha

Activity 1.5

Imagine the music

This relief panel depicts musicians playing a variety of instruments.

- What do you think is the occasion?
- Identify the instruments or their categories.
- What kind of music might they have played?

Fig. 1.23. A group of performers with musical instruments

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Important centres for sculpture

Let us recall

In Chapter 15 of the Grade 7 Art Education textbook, *Kriti*, you learnt how objects can have symbolic meanings. Symbols are objects or images that have a deeper meaning than what they visually represent. For example, the wheel represents the Chakra of Dharma.

Sarnath, Mathura, and Gandhara developed as important centres for Buddhist, Hindu, and Jain sculptures, with distinct traditions and styles.

Sarnath was an important centre for Buddhism and art production. The early phase of Buddhism used many symbols to represent its ideas and beliefs. This can be seen in the lion capital, which is our national emblem. It was originally a part of the Stupa complex at Sarnath. One of the most striking features of the lion capital is its lustre, which was achieved using a technique now known as mirror polish. It is achieved by finely grinding the surface of the stone till it becomes smooth and reflective.

Fig. 1.24. Sarnath lion capital

The Mauryan emperor Aśhoka erected many pillars inscribed with his edicts that reiterated the Buddhist way of life and the path of Dhamma. Most of these pillars feature animals that have **symbolic meanings**. You will read more about symbolism in the section titled Theatre.

Discussion circle

Observe the captions in the pictures and discuss these points:

- What are the various animals you see, and what are their symbolic meanings?
- What qualities of these animals do you associate with staying on the path of Dhamma?
- What other details do you appreciate in the capitals?

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Fig. 1.25. (1) Vaishali lion capital; (2) Rampurva lion capital; (3) Sankissa elephant capital; (4) Rampurva bull capital

Let us recall

Discuss artworks of the Kuṣhāṇa empire that you studied about in Chapter 6 of your Grade 7 Social Science textbook *Exploring Society: India and Beyond.*

Fig. 1.26. Mudgarpāṇi Yakṣha, Sandstone, Mathura, 100 BCE

Fig. 1.27. Standing Bodhisattva, Schist, Gandhara, around 2nd century CE

Along with Sarnath, Gandhara and Mathura in north India also emerged as important centres of art production. This period marks a shift in the representation of the Buddha from symbolic forms to a human form. The images of the Buddha in the Mathura tradition were modelled on the lines of earlier Yakṣha sculptures. The sculptural tradition at Mathura influenced traditions across northern India. Refer to the table for the distinguishing features of sculptures from these three places.

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Representation of Buddha in different places

Place/Region	Material	Style/Characteristics
Sarnath	Chunar sandstone	Idealised body proportions, clinging drapery, serene and spiritual expressions
Mathura	Red spotted sandstone	Body is rounded with expressive eyes and faces
Gandhara	Grey schist	Realistic anatomy, resemblance to Greek/ Roman sculptures (wavy hair, facial features, flowing robes, postures)
Sarnath	Chunar sandstone	Idealised body proportions, clinging drapery, serene and spiritual expressions

So far you have learnt to read symbolic meanings through various depictions in Buddhist sculptures. Similarly, Hindu deities are usually identified by specific images and symbols. For example, Śhiva is easily identified by the trishula and the damaru, and Sarasvatī is identified by the veena and a swan. The use of symbolic images to identify characters or themes is termed **iconography**.

Similarly, Viṣhṇu and other deities have their own iconography. The sculpture given below is one of the *Daśhāvatāras* of Viṣhṇu. Compare it to the sculptures you have been introduced to in this chapter, and discuss how it is different.

Fig. 1.28. Viṣhṇu in Varāha (Boar) avatāra rescuing Bhūdevī (Earth) Cave no.5, Udayagiri, Madhya Pradesh, Gupta period, 5th century CE

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Activity 1.6

Observe and respond to the artwork

- Discuss the story of the Varāha-avatāra in Fig. 1.28, and identify the main characters depicted in the sculpture.
- How is strength and power depicted in this artwork?
- Which among the *navarasa* would you relate with this artwork?
- Does the image of Varāha resemble any dance pose?
- Mimic the postures of Viṣhṇu in Varāha-avatāra, Śheṣhanāga (king of all snakes) at his foot, and Bhūdevī being rescued.

Fig. 1.29. Gold coin depicting Samudragupta playing an instrument

The Gupta period is known for a wide range of coins, particularly gold coins. The coin in Fig. 1.29 shows Samudragupta playing a seven-stringed bow-shaped veena called *Parivādinī*. A similar instrument is referred to as *Yāzh* in Saṅgam literature.

Painting

Examples of early painting traditions are found in Ajanta caves in Maharashtra and Sittannavasal caves in Tamil Nadu. Paintings that are made directly on the wall surface are also known as **murals**.

In the murals at Ajanta, earth pigments and natural colours were used after priming the surface with a plaster base. The use of blue pigment, obtained from lapis lazuli, indicates contact with Persian or Central Asian visitors. Artists skillfully portrayed spatial depth and three-dimensionality by using perspective and shading techniques. You will be learning more about these techniques in the Visual Arts section.

Figure 1.30 depicts a scene from the *Mahājanaka Jātaka* showing a dancer with musicians playing flute, cymbals, and drums. The portrayal of people in graceful postures, with clearly delineated outlines and shaded tones and a variety of facial expressions can be connected with conventions of painting mentioned in the Chitra-sūtra of the *Viṣhṇu-dharmottara Purāṇa*.

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Fig. 1.30. Mural in Cave No.1 (left: original; right: a magnified image), 5th century CE, Ajanta, Maharashtra

Discussion circle

- What ensures the longevity of an artwork?
- The murals at Ajanta have survived more than 1,500 years for us to see them today. How long do you think murals made today can last?
- Reflect on the factors that damage artwork. What can ensure their longevity?

Influence of Sanskrit literature on the Arts

Music, dance, and drama were deeply influenced by literature of the time. The ***Pañchatantra*** that you have grown up learning from was also written during this period by Viṣhṇu Śharmā. Sanskrit playwrights gained widespread recognition and their works continue to influence themes across art forms till today. Sanskrit texts and plays featured characters who were portrayed as excellent performers well-versed in the arts. Here are a few examples:

Āmrapālī in the Buddhist text *Therīgāthā*

Mālavikā in *Mālavikāgnimitram,* a play by Kālidāsa

Urvaśhī in *Vikramorvaśhīyam,* a play by Kālidāsa

Vasantasenā in *Mṛichchhakaṭikam,* a play by Śhūdraka

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Do you know?

Aśhvaghoṣha is considered to be the first Sanskrit dramatist, who lived between the first and second century CE. His work ***Buddhacharitam*** describes the life of the Buddha in the form of a *mahākāvya* (epic poem).

Activity 1.7

Rhythmic recitation challenge

Bhāravi's *Kirātārjunīyam* is a *mahākāvya* that exudes *vīra rasa*. The following verse from this epic poem has only one consonant. Read it aloud multiple times till you are fluent and can feel its rhythm. The verse talks about the ideal qualities and ethics of bravery—realising one's own strength and refraining from persecuting those who are weaker.

न नोननुन्नो नुन्नोनो नाना नानानना ननु ।
Na nonanunno nunnono nānā nānānanā nanu ।
नुन्नोऽनुन्नो ननुन्नेनो नानेना नुन्ननुन्ननुत् ॥
Nunno'nunno na nunneno nānenā nunnanunnanut ॥

— *Kirātārjunīyam, 15.14*

Related developments in global art

Ancient Greek and Roman cultures made huge contributions to the arts, exploring everything from visual artwork to live performances. Their creativity shaped the foundations of theatre, architecture, and entertainment that still influence us today.

Note to the teacher: Use online museum resources and books to show students more examples of Greek and Roman art. Help them connect historic events involving the Greeks, which they learnt in Chapter 7 of the Grade 7 Social Science textbook *Exploring Society: India and Beyond*

Important details about Greek and Roman art are stated below.

- Greek theatre traces back to Dionysian festivals, where masks were used to show the themes of comedy and tragedy.
- Many theatre words we use today originate from Greek words like *theatron* (theatre) and *skene* (screen).
- Roman art is characterised by portraiture and a life-like quality in sculptures.

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- Roman architecture such as the Colosseum and other amphitheatres hosted huge events like the Circus Maximus and gladiator games.

The following selection of artworks from ancient Greece and Rome reflects a deep engagement that these cultures had with the performing arts.

Fig. 1.31. Terracotta Amphora (jar) depicting a man playing a kithara (musical instrument), Greece, 490 BCE

Fig. 1.32. Bronze statuette of a veiled and masked dancer, Greece, 3rd–2nd century BCE

Fig. 1.33. Statue of a young satyr wearing a theatre Mask of Silenos, Marble, Rome, 1 CE – 100 CE

Fig. 1.34. Terracotta roundels with theatrical masks, Greece, 1st century BCE

Fig. 1.35. Theatrical masks of tragedy and comedy, Roman mosaic, 2nd century CE

Fig. 1.36. Roman mosaic depicting actors and an aulos player, House of the Tragic Poet, Pompeii 2nd century BCE

Fig. 1.37. Theatre of Epidaurus, Greece, 4th century BCE

Fig. 1.38. The Colosseum, Rome, 1st century CE

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600 CE – 1200 CE

Among the artistic developments from this period, you will learn about the influence of Bhakti traditions, important treatises on the arts, as well as examples of temple architecture, sculpture, and painting from different parts of India.

Influence of Bhakti traditions and other treatises

Bhakti or devotion has always been a part of India's culture. Around the seventh century CE, the Tamil poetry of Āḻvārs and Nāyanmārs/ Nāyanārs propagated Bhakti as a path of devotion and spirituality that was accessible to all people regardless of social status. Over the next 1000 years, Bhakti poetry gained popularity and spread as a social movement across the country. It continues to be an important source for music, dance, and other performing arts in present times.

Fig. 1.39. Kūdiyāṭṭam performance

Under the Bhakti *paramparā*, dancers were closely connected to temples, with some of them having an exclusive space for performances. Dance became a part of temple rituals and gave rise to the tradition of temple dancers. **Chola** period records indicate that dancers were categorised as temple dancers, ritual dancers, court dancers and dancers for the general audience.

The ninth century CE **Chera ruler Kulaśhekhara Varman**, also known as Kulaśhekhara Āḻvār, is credited with reconstructing **Kūdiyāṭṭam**, a performing art tradition that **combined Sanskrit theatre and dance (kūtu)**. This art form continues to be practised in Kerala till today.

Important treatises

From the seventh century CE onwards, many texts were written, which became popular among artists and became the basis for major evolution that took place in the later periods.

Saṅgīta-makaranda by Nārada (seventh–eighth century CE) and ***Bṛihaddeśhī*** by Matanga Muni (eighth–ninth century CE) are two important treatises on music.

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The *Saṅgīta-makaranda* is an ancient work on Indian Classical Music. It is a rare collection of definitions, descriptions, and comments on all the essential musical theories prevalent at the time. There were references of other ancient reputed authors like Bharata Muni, Matanga Muni, etc. The main features are the treatment of *rāga* and their classification. Nārada Muni structured popular music belonging to different communities living in varied geographical locations as *rāgas*. These scales in classical music, or groups of notes, became popular because they were named after the region, such as Gurjar, Khamboj, Malava, etc.

The ***Bṛihaddeśhī*** highlights the distinction between *mārga* (classical, pan-Indian tradition) and *deśhī* (regional, folk-influenced music). It also associates specific colours with each of the seven notes/*svaras*.

S- Colour of a lotus petal

R- Colour of a parrot

G- Golden colour

M- White like a jasmine bloom

P- Black (Kṛiṣhṇa)

D- Yellow

N- Multi-coloured

Activity 1.8

Visualise music

What do you visualise when you listen to a piece of music? Listen to a recording of instrumental music and create an artwork based on what you visualise. Some actions can be done by the students to help peers which will showcase the emotion in music.

Abhinavabhāratī by Abhinavagupta (950–1020 CE) was a commentary on the *Nāṭyaśhāstra*, which continued the study of *rasa* theory.

Nāṭakalakṣhaṇaratnakośha by Sāgaranandi (ninth century CE) explains the characteristics and the implementation of the rules of Sanskrit drama, like dramatic structure and character types.

Daśharūpaka by Dhanañjaya (tenth century CE) classified the types of drama scripts into 10 categories based on structure, theme, and characters.

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Abhinaya-darpaṇam by Nandikeśhvara (eleventh century CE) is the first text solely dedicated to both dance and drama techniques. As it is an important manual on expressive techniques (*abhinaya*), codifying hand gestures and body positions, it continues to be followed by dance professionals even today.

Activity 1.9

Mindful movement

Do you think dance can be a mindful practice?

Try a few dance movements according to Śhloka no. 36 of *Abhinaya-darpaṇam* given below, and note down your reflections.

यतो हस्तस्ततो दृष्टिर्यतो दृष्टिस्ततो मनः ।

यतो मनस्ततो भावो यतो भावस्ततो रसः ॥

Yato hastas tato dṛiṣhṭir yato dṛiṣhṭish tato manaḥ |

Yato manas tato bhāvo yato bhāvas tato rasaḥ ||

Meaning: Wherever the hand moves, the eyes follow; Wherever the eyes go, the mind follows; Where the mind is directed, there *bhāva* is created; Where there is *bhāva*, *rasa* unfolds.

Fig. 1.40. Kailāśha Temple (dedicated to Lord Shiva), Cave No.19, Ellora Caves, Rāṣhṭrakūṭa, Maharashtra, 8th century CE

Rock-cut architecture and sculpture

The Kailāśha Temple, Ellora Caves in Maharashtra, a UNESCO World Heritage Site, is the largest monolithic free-standing architectural structure in the world. It is carved from monolithic (single) basalt rock, starting from the top and progressing downwards.

Historians have estimated that the temple took 18 years to build, and around 4,00,000 tonnes of rock were cut out during its construction, without a single piece of rock attached separately.

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Let us explore

The Kailaśha Temple's construction can be compared to an excavation process, where the builders carefully removed rock bit by bit from the top. They had to visualise the entire temple inside the monolith before starting the construction, and could not afford to make mistakes while cutting out rock.

What kind of planning would they have done?

This is one among many monumental rock-cut relief sculptures spread across a forest area. '*Unākoṭi*' means one less than one crore, which is believed to be the number of carvings found in this region.

Fig. 1.41. Unākoṭīśhvara Kālabhairava (30-foot rock-cut sculpture of Lord Śhiva), Unakoti, Tripura, 7th–9th century CE

Fig. 1.42. Inscription at the Kudumiyanmalai Temple Pallava, Pudukkottai, 7th century CE

The Kudumiyanmalai inscription is a significant musical inscription on a cave temple's rock face that provides insight into ancient Indian music and classical *rāgas*. It contains musical notes and treatise details in Sanskrit and Tamil.

Let us explore

Palm leaves were commonly used for written texts and documents. Why do you think these musical notations and detailed treatise were inscribed on rock?

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Performing traditions in temple sculptures

A wide variety of subjects and themes are seen in temple sculptures across India. We can see entire story panels that depict scenes from the *Purāṇas* and other epics, to the elaborate carvings of people engaged in various art forms. Look at the following examples.

Fig. 1.43. 108 Karaṇas (dance phrases) from the Nāṭyaśhāstra (depicted like a storyboard), Chola, Chidambaram temple, Tamil Nadu, 9th century CE

Fig. 1.44. Sculptures in Khajuraho group of monuments, Chandela, 10th–12th century CE

Fig. 1.45. Sandstone panel with dancers and musicians, Sikar, Harshgiri Rajasthan, 973 CE

The Cholas mastered the technique of bronze sculpture. While the Naṭarāja, or Śhiva as the Lord of Dance, had previously been represented in stone sculptures, the Chola bronze version set within a ring of fire became iconic for symbolising cosmic rhythm and movement.

Iconography of the Naṭarāja:

- **Ring of fire:** The cyclical nature of the universe
- **Five cosmic activities:** Creation, preservation, destruction, illusion, and salvation
- **Four hands:**
  - Back left: Fire, denoting destruction in the cycle of nature
  - Front left: *Gajahasta-mudrā* (elephant trunk hand) signifying refuge and emancipation for the soul
  - Back right with *ḍamaru*: birth of sound and source of the alphabet of language
  - Front right: *Abhaya hasta* for protection. You have already learnt some *hasta-mudrās* in previous grades

Fig. 1.46. Naṭarāja, Chola period, Bronze, 10th century CE

- **Flying hair:** River Ganga and a snake within it
- **Left foot:** Detachment leading to upliftment of the soul for the attainment of *mokṣha*
- **Right foot:** *Apasmāra Puruṣha* (dwarf), crushing ignorance

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Fig. 1.47. Madanikā: Dancing Drummer, Hoysala, Soap stone, Chennakeshava Temple, Belur, Karnataka, 12th century CE

Under the Hoysala rulers, sculptures are characterised by short, rounded human forms with decorative and intricate carvings.

Manuscript painting

The ***Gilgit manuscript*** from Kashmir is the earliest surviving manuscript written on birch bark, dating back from the fifth to sixth century CE. It is a sacred Buddhist text that is written in the Śhāradā script.

Fig. 1.48. White Tārā, Aṣhṭasahasrikā Prajñāparimitā manuscript, by Mahāvīra Master, Pala, palm leaf, early 12th century CE

Until the arrival of paper in the twelfth century, manuscripts were primarily written on palm leaf and occasionally on cloth. Due to the fragility of these materials and the relatively small size of manuscripts that allowed their portability from one place to another, manuscripts older than the fifth century have not been discovered till now.

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Let us explore

- Which aspects of the White Tārā in Fig. 1.48 remind you of the Chola bronze Naṭarāja?
- What do you think white symbolises in this image?

Related developments in global art

Indian art and culture began travelling to Southeast Asia as early as the first century BCE, via maritime trade routes, military incursions of Cholas, as well as travelling Buddhist and Hindu monks. The *Rāmāyaṇa* and *Mahābhārata* became major influences on the art, architecture, dance and theatre traditions in Southeast Asian countries like Indonesia, Thailand, Vietnam, and Cambodia.

Fig. 1.49. Angkor Wat, Hindu-Buddhist temple, Cambodia, 12th century CE, built during the reign of Suryavarman II of the Khmer Empire

Fig. 1.50. Wayang Kulit (shadow puppetry) based on Hindu epics, Indonesia

Fig. 1.51. Relief at Angkor Wat depicting a war band

Fig. 1.52. Apsarās from Angkor Wat

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Living Traditions

At the beginning of this chapter, you learnt about tangible and intangible cultural heritage. While many traditions have been practised for generations, their exact origins may not be known, and hence they cannot be placed accurately on a timeline. These are known as **living traditions**. They include various art forms you have studied before, such as pottery, textiles, sculpture, painting, handcrafting of various everyday objects, musical instruments, performing traditions related to music, dance, and drama.

The living traditions are important because they connect us with our past heritage and inspire us to continue legacies that have been handed down to us. The following activities will help you explore living traditions in your region as well as in other parts of India. Some of the information provided will also help you trace the connection with artworks and treatises that you have read about throughout this chapter.

Explore living traditions of India

There might be a variety of art traditions that you have experienced during various festivals, occasions, and events that occur through the year. These may involve music, dance, drama, painting, sculpting, crafting, or a combination of all these.

As you look at the pictures of the various living traditions provided here, connect them to the artworks you have studied so far and discuss similar traditions you see in your region/ state. One example is provided below, which will help you work on the activity that follows.

Let us explore

Fig. 1.53. Ḍhokrā artefacts, Madhya Pradesh

Metal crafts

Ḍhokrā is a living tradition that uses the lost-wax process to create beautiful metal artworks, jewellery, and other objects. This tradition is kept alive by many communities across the central and eastern regions of India. Ḍhokrā artists today use mixtures of brass, copper, lead, and scrap metal.

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Fig. 1.54. Naṭarāja at the Bharat Mandapam

Of the sculptures you have studied in this chapter, which are made from the lost wax process?

The tallest Naṭarāja sculpture in the world now stands at the Bharat Mandapam in erstwhile Pragati Maidan, New Delhi. Take your teacher's help to find out more about it and note down the following details:

- Artist
- Lineage/ tradition
- Material
- Dimensions
- Year of installation

Activity 1.10

Find out about living traditions

You have explored metal crafts through the ages. Now, make groups in your class and choose a living tradition from the choices given below. Gather information about the art forms your group has chosen. Present it in class and discuss the traditions.

Painting traditions

- What are the painting traditions in your region/ state?
- What materials and mediums do they use? How have they changed over time?

Fig. 1.55. Warli painting, Maharashtra

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Fig. 1.56. Dance from Kumaon, Uttarakhand

Dance forms

- Find an artwork from this chapter that shows dancers in a similar formation.
- In which Indian dances do you see formations like this practised today?

Masks

- Find out about Indian performing traditions that use masks.
- What are the masks made of?
- How are they used in performances?

Fig. 1.57. Left: Mask and costumes in Pilīveśha (tiger dance, Karnataka); Middle: Mask made by the Monpa tribe, Arunachal Pradesh; Right: Dance with masked performers, Goa

Songs

- Which traditional songs are performed in your region/ culture to mark important life events, such as birth of a child, wedding? Think of some harvest songs, grinding mill songs, songs of fisherfolk, travel songs, festival songs, or songs on the everyday life, etc.
- Would you categorise these songs as tangible or intangible heritage?

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Musical instruments

- Find artworks/ texts from this chapter that are connected to music.
- Which traditional musical instruments are used in your region, and what materials are they made of?

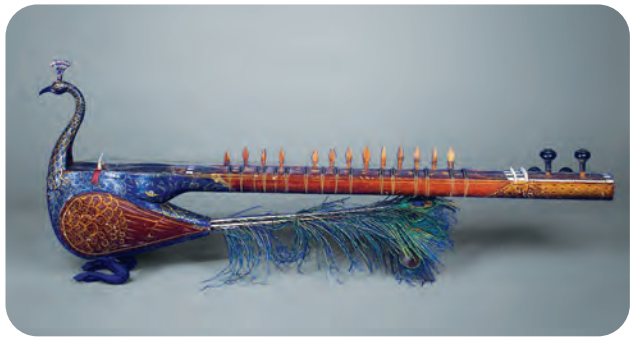

Fig. 1.58. Taus, or Mayūri Veena

Kathā/ storytelling traditions

- Gather and share folk stories from different parts of India.
- How are stories told in your region through drama, music, dance, and visual arts?

Fig. 1.59. Tolpāvakūtu, a shadow puppetry tradition from Kerala

Do you know?

Several Indian films have adapted characters and stories from Sanskrit plays you have learnt about in this chapter. The next time you watch a film, find out about the sources and inspiration behind the storyline and characters.

In this chapter, you have studied some key developments in the arts from early history till the twelfth century CE. You will continue to learn more in Grade 10.

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EXERCISES

Q1. Categorise the given list into tangible and intangible cultural heritage:

i. Sculptures ii. Vedic chanting iii. Knowledge of weaving textiles
iv. Pottery v. Jewellery vi. Traditional wedding songs
vii. Kāvaḍ Kathā viii. Madhubani painting

Q2. Why are ancient texts and treatises on Indian arts still relevant today?

i. They contain exact instructions for making different artefacts.
ii. They provide historical knowledge, technical guidance, and philosophical foundations for understanding and practising Indian arts.
iii. They only contain the rules for dance.
iv. They are only useful for studying ancient scripts and languages.

Q3. Why do you think the murals in the Ajanta caves have survived close to 1,500 years?

i. Because the murals were repainted every year by local population
ii. Because they contain a mixture of natural and synthetic pigments
iii. Because the caves provided a stable, sheltered environment that protected the paintings from sunlight, rain, and wind
iv. Because the caves were built on a sacred site where decay does not occur

Q4. Write three rules you would follow when you are at a historical monument, performance, or art gallery, in order to respect the art and ensure its protection from damage.

Q5. Choose any art form you are familiar with. What kind of developments do you see in techniques over time? Use these prompts to guide your responses to the following:

i. Function or role of artworks/ performance traditions at different points of time
ii. Exploration of literary sources, materials, mediums, and techniques
iii. How are arts processes practised today informed by the past?

Q6. Write a note on any work of Indian art that you like, which was made before 1200 CE. You can also choose an artwork that hasn't been provided in the textbook. Describe using any five prompts given below:

i. Material, time period, location/ region
ii. Subject/ theme
iii. Iconography or symbolism (if any)
iv. Visual characteristics (style/ expression)
v. What interests you in the artwork, and how do you connect it to the present times?

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vi. Which emotions or *navarasa* do you experience when you see the artwork, and how do you relate to it?

Projects

Q7. Individual Project

Select any one tradition of Indian art practised today. This may include music, dance, theatre, visual arts, etc. Write a note on them by describing the following:

i. Art forms that they involve (Music, dance, drama, visual arts, etc.)
ii. Occasion/ purpose of the performance
iii. Subject/ theme of the performance
iv. Literary sources (oral tradition or written texts)
v. Instruments, props, and other resources that are used
vi. Number of artists/ performers who are involved (add names, if possible)
vii. Which aspects of the performance tradition have continued from one generation to the next, and what changes has it undergone?
viii. What interests you in the performance, and how do you relate to it?
ix. What emotions do you feel when you see the artwork?

Q8. Group Project

Explore a local tradition

Every part of India lives and engages with diverse traditions and rich cultural heritage. Choose a State or Union Territory in India that is not the one you live in, and that is preferably not chosen by another group in your class.

Using the prompts below, find out about visual or performing arts living traditions.

- Name of the Tradition
- State/ Union Territory
- Neighbourhood/ Group associated with the art form/ s
- Description of the art tradition—materials, instruments, costumes, techniques, etc.
- Function or role of the art traditions
    - When is it performed or practised?
    - Has it always been performed in the same way?
    - What changes has it undergone during the last 20–25 years?
    - What histories, stories, oral traditions, or texts are associated with this practice?
    - Present your explorations in class.

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Fig. 1.60. Indigenous art forms

Theatre

देवानामिदमामनन्ति मुनयः कान्तं क्रतुं चाक्षुषं
रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा ।
त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते
नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ॥ ४ ॥

Devānām idam āmananti munayaḥ kāntaṁ kratuṁ chākṣhuṣhaṁ
Rudreṇedam umākṛitavyatikare svāṅge vibhaktaṁ dvidhā |
Traiguṇyodbhavam atra lokacharitaṁ nānārasaṁ dṛiśhyate
Nāṭyaṁ bhinnarucher janasya bahudhāpyekaṁ samārādhanam||4||
Mālavikāgnimitraṁ (Act 1, verse 4)

Meaning: The sages consider this (drama) to be a visual offering to the gods, which is pleasant to the eye. Rudra (Śhiva—the lord of the arts) divided his body into two, joined with Umā (to form *Ardhanārīśhvara*, representing all human characters). Drama represents various emotions and behaviours of the people of the world produced by the three guṇas (*Sattva, Rajas, Tamas*). It is a single form of entertainment that caters to the diverse tastes of all people.

Performing rituals while singing

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Note to the Teacher

The chapters in Theatre are designed to nurture creative thinking. Theatre thrives on exploration, interpretation, and imagination rather than a search for correct or incorrect answers. There is rarely a single 'right' way to perform a scene or express an idea. Instead, students are encouraged to experiment, question, interpret, and discover their own unique responses. As teachers, your role is not to evaluate creativity through rigid parameters, but to create a safe and encouraging environment where students feel free to try, fail, improvise, and grow.

This book also intends to guide students towards discovering a **vision and purpose for theatre**. Beyond performance skills, it encourages them to see theatre as a meaningful medium to express ideas, reflect on society, and contribute responsibly. Through creative engagement, students can learn to voice concerns, celebrate strengths, build empathy, and participate thoughtfully in their communities. Thus, theatre becomes not only an art form, but a pathway to becoming aware and responsible citizens.

Teaching **theatre does not require expensive infrastructure** or elaborate equipment. An empty classroom is more than enough. A cleared space can transform into a forest, a courtroom, a battlefield, or a future city through imagination alone. School corridors can become processional pathways; playgrounds can host ensemble performances; the quadrangle can serve as an open-air stage. When students learn to see performance possibilities in everyday spaces, they develop adaptability and innovation.

At the Grade 9 level, students are capable of understanding depth, symbolism, and layered storytelling. Wherever possible, consider inviting experts — actors, directors, designers — or arranging visits to professional theatre spaces. Such **exposure to professional environments** will help them appreciate the craft more deeply.

Most importantly, remember that each child brings a different strength to the theatre space. Some may excel in acting, others in writing, designing, organising, or observing. Not every student needs to shine in every aspect. Help them **identify their individual skills** and encourage meaningful contribution. Theatre is collaborative — and every role matters.

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Learning Outcomes That Can Be Assessed		
Curricular Goals	**Competencies**	**Learning Outcomes**
Chapter 2: The Stage Is Yours		
1	C1.1, C1.2	Discuss the ideas and process that interest them in dramatic arts Explore the potential of theatre for a social purpose. Demonstrate empathy and sensitivity in interacting with people Interact with peers, teachers, family members, and artists in their community to know more about the scope of theatre
Chapter 3: Symbols and Metaphors on Stage		
2, 3, 4	C4.1 C3.2 C2.1	Understand abstract representation on stage. Build simple metaphors and symbol for story concepts. Consider multiple viewpoints and interpretations in dramatic arts. Present non-judgemental and contextual views with an awareness of geography and cultural diversity. Identify differences in approaches and techniques of scene work at each step of process. For example, explain how the arrangement of various elements convey different meanings and emotions.
Chapter 4: Creativity in Light and Sound		
2, 3	C3.1 C2.1	Understand and apply concepts of light, lenses, electricity, and sound in theatre. Able to blend the science concepts to enhance the creative output on stage. Identify differences in approaches and techniques of scene work at each step of process. For example, explain how the arrangement of various elements convey different meanings and emotions.
Chapter 5: From Vision to Performance: Direction and Acting		
2	C2.2	Experiment with themes and ways of presentation during large collaborative projects targeted towards creating drama. Demonstrate confidence in application of direction concepts to stories and scenes Explore one's own abilities in performance as an individual and in groups
Project: Workshop		
3	C3.1	Experiment with theatre games, skill building activities, and rehearsal techniques Demonstrate familiarity with the proper use and maintenance of costumes, props, and stage equipment used for drama

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A Journal of My Theatre Journey

Journalling is a powerful habit in theatre. Every rehearsal, performance, mistake, and breakthrough carries lessons that may be forgotten unless they are reflected upon.

Key points to include in your journal

Though your journal is a free space for you to express, here is a list of points that will help you put down your thoughts. Here is a sample:

12 August – Improvisation Exercise: "At the Bus Stop" (Group Scene)

What We Did:

Worked in groups of five to create a scene where strangers wait at a bus stop. We had to communicate emotions only through body language and expressions.

I played a nervous student. I was checking my watch repeatedly and tapping my foot to show anxiety.

What I Learned

I realised that small actions can communicate emotions without words. I understood how important it is to observe other actors. When one of us changed the approach, the whole scene changed!

What Challenged Me

I wanted to make my anxiety very obvious, but the teacher asked me to reduce my movements and try smaller gestures. That was uncomfortable but may be it helped the scene feel more natural.

Feedback I Received

- Good use of body language
- Need to slow down movements
- Maintain stronger focus on co-actors instead of the audience

One Memorable Moment

One actor pretended to drop their bag, and everyone reacted without planning. That spontaneous moment felt very real and exciting.

Dos	Don'ts
▪ Write honestly about your feelings and struggles, not what the teacher wants to hear.	▪ Don't copy others' reflections. Every theatre journey is unique.
▪ Be consistent: Write regularly. Small entries are better than long last-minute writing.	▪ Focus on personal learning and insights. Avoid generic lines like 'it was nice', 'it was good'.
▪ Reflect deeply: Go beyond 'what happened'. Write why it mattered to you.	▪ Don't skip difficult experiences. Challenges are usually the biggest learning moments.
▪ Respect privacy: Share respectfully about classmates without mocking or judging.	▪ Don't treat it as a homework task — treat it as a personal artistic record.

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2 The Stage Is Yours

Hāsya Rasa

Welcome back to the world of theatre, where you can bring your imagination to life for many to experience. Be it in a classroom, a terrace, a corridor, a garden or a stage, theatre allows you to tell stories you care about to the people around you. Theatre is a collaborative process where all these roles come together.

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As a theatre artist you can be —

An actor *A storyteller* *A creator* *A team player*

Fig. 2.1. Different roles in theatre

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Revisiting the Basics with Vidūṣhaka

Remember **Vidūṣhaka**, the clever, witty companion from classical Indian theatre who always added laughter and insight to every activity? Let us revisit what we have learnt about theatre till now.

Let's revise the key skills you explored with Vidūṣhaka:

- **Body language:** How you stand, move, and use gestures tells the audience who you are — even before you speak!
- **Expression and voice:** Your tone, volume, and facial expressions convey emotion and intent.
- **Improvisation:** Thinking and reimagining! Theatre often surprises you — and improvisation helps you adapt quickly and stay in character.

Fig. 2.2. Vidūṣhaka

- **Story building:** Every scene, even a small one, needs a beginning, middle, and end. You learned how to shape stories with structure, imagination, and teamwork.

Let us recall

You have studied about the *Nāṭyaśhāstra* in Chapter 1 Introduction to the History of Arts. You may also be familiar with the ***navarasa***, the nine emotions, which you have learnt about in previous grades. The nine emotions are *śhṛiṅgāra*, *vīra*, *karuṇa*, *raudra*, *bhayānaka*, *bībhatsa*, *hāsya*, *adbhuta,* and *śhānta*.

Fig. 2.3. Navarasa

Form Your Theatre Team

Every theatre group has its unique energy and identity. Let your team also have a similar trait. You will name your team, design its logo, define a purpose and create a short performance. These will help you understand how to work together, express your ideas, and bring your collective imagination to create a strong, creative team.

With the help of your teacher, form teams of six to eight members.

Note to the teacher: Assist students in forming teams that are inclusive. You may adjust the size of the teams based on the unique requirements of your classrooms.

Name your team

The name you give should represent ideas or expressions that are meaningful to each team member. Are you a team full of

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energy and humour? Or thoughtful and poetic? Strong and bold? Calm and expressive? Discuss what you all share in common and accordingly find a suitable word or phrase as your team's name.

Design a logo

A logo is more than just a picture. Just like a costume on stage informs the audience, at a glance, about a character, who a character is, even before they speak, your logo also could communicate your team's identity.

Begin by examining a few logos around you. For example, the NCERT logo in this book, or look at the logo of your school. What are the things you notice in the logo? What do you think they represent?

Fig. 2.4. NCERT logo

Discuss the following prompts as you design your logo:

- What does theatre mean to you?
- What do you believe in?
- What is your team about?
- What kind of stories do you want to tell?
- What do you want your audience to experience?

Activity 2.1

Logo artwork

Create your team's logo by making a few sketches. Keep your design simple so that it can be easily replicated. Select colours for your logo such that they enhance the ideas you wish to communicate.

Create the final artwork of your logo. Your team's name can be a part of the logo or be placed alongside.

Finding Your Story

One day, a group of theatre students gathered to decide their next play. "Let's do a comedy... maybe from the *Purāṇas*?" they suggested. "No, something with suspense and mystery," said another. Their teacher smiled and asked,"Before you decide the story... tell me — who are you telling it to?" The room fell silent. That day, they learnt their first lesson in doing theatre with a purpose.

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Theatre can be a medium to build empathy, raise awareness, and initiate meaningful conversations. As Theatre students, you can create performances that reflect the realities, emotions, and concerns of society. When we create with purpose, our art becomes relevant, impactful, and transformative — for the audience and ourselves.

Discussion circle

Discuss in your team: What should our performance be about?

Write down the responses. Instead of asking, 'What story do I want to tell?' you can ask:

- What stories of resilience and courage deserve to be celebrated?
- Which traditions bring joy and identity to our people?
- What dreams inspire the younger generation?
- What kind of loneliness do elderly people experience?
- What pressures do students face today?

The aim is not to judge — but to understand. In order to tell a story that connects to people, you extend some of these questions to the people around you, to understand different points of view, we reach out through various means.

Genre

It refers to the categories based on forms and styles of theatre. Tragedy, comedy, fantasy, and musical theatre are some well-known genres of theatre.

Discussion circle

What genre of plays would your team want to perform? Can your team mix genres? Imagine a comic tragedy or a mythical mystery! Make a note of this for your team's performance.

Forms of theatre

India has many traditions of theatre practised in every region. A few are mentioned in Chapter 1 Introduction to the History of Arts. You can take inspiration from these forms as you transform your stories into a theatre production.

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Puppetry

It reminds us that storytelling can live in objects too! A simple handkerchief can become a bird; a stick can become a king. India has a diverse range of puppetry traditions including string puppetry, shadow puppetry, stick/rod puppetry, glove puppetry, and so on.

Fig. 2.5. Kaṭhputlī, traditional puppetry of Rajasthan

Let us recall

Refer to Chapter 19 of the Grade 6 Art Education textbook *Kriti*.

Activity 2.2

Make a small puppet from recycled materials. Create a two-minute long performance using the puppet.

Mime

This is a form of theatre where stories are told without the words, speech or dialogue, only through body movements, gestures, and expressions.

Let us recall

Refer to Chapter 2 of the Grade 7 Art Education textbook *Kriti*.

Activity 2.3

Mime a Team Goal

Perform an action that represents what you want to achieve through your team, without speaking. Can your friends guess it?

Fig. 2.6. Young mime artists

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Process of making purposeful theatre

Step 1: Define your focus

Each group chooses one social theme based on discussion. For example:

- What role do festivals play in building community bonds?
- What makes young people feel hopeful today?

Think of topics that are most relevant to you and the people around you. This becomes your project focus.

Step 2: Framing questions

Asking the right question is key! How you frame the question depends on the kind of tool you use and the person who is answering. You must prepare a set of questions, which can be of two types:

1. Open-ended questions allow people to speak freely in their own words. They encourage storytelling, memories, opinions, personal struggles, and experiences that may not be visible on the surface. Example: Can you share a situation where you felt misunderstood?
2. Close-ended questions offer limited, fixed options such as Yes/ No or multiple choices. They help collect clear, measurable information that can be easily counted and compared. Example: Does your community celebrate festivals that include theatre or folk performances? Yes/ No.

Using both types of questions gives you a holistic picture.

Note to the teacher: Encourage each team to frame two open-ended questions and two close-ended questions.

Step 3: Meet people and gather information

When you meet people, you will need to practise active listening and keen observation.

You can use the following methods to learn more about the people around you.

1. **Questionnaires and surveys:** Useful for collecting perspectives from a larger group
2. **Interviews:** Conversations that allow emotional depth and honest sharing. This can be chosen for a small group of people, especially dignitaries or experts.
3. **Observation:** Watching and recording behaviour in everyday life — in markets, schools, workplaces.

During interactions, make notes and character sketches in your Theatre journal to capture what was said by the people you met. Mention details

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such as their age-group, gender, profession, their manner of speaking, as well as their gestures and expressions. All this can help you understand different perspectives and incorporate them into your performance.

Step 4: Turning information into stories for theatre

After collecting responses, gather as a group. Examine the responses through the following questions:

- What emotions and themes emerged from the interaction?
- What surprised you?
- How can the information help you write a story on this topic?

Step 5: Building the story

Choose three key moments of the story. These could combine two or three ideas. Create a situation for each of the key moments. You can use improvisation to help you further develop your characters and script.

Discussion circle

What emotion do you want your audience to feel when they see your work?

Let us recall

Refer to Chapter 2 of the Grade 8 Art Education textbook *Kriti* to recall the different types of scripts, dramatic structures, and genres.

The following points will help you in writing your script:

- What genres and forms will your team use? For example, will your performance be a puppetry show of a tragedy?
- Which stage props, costumes, and character make-up will help you tell your story best? How can you best use the resources around you?
- How will your team assign backstage responsibilities?

Discussion circle

In putting together a theatre production, which role interests you the most?

Step 6: Theatre team production

Now that you have your story's characters and the basic script, prepare to perform the story on stage.

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Discussion circle

1. What do you think is the biggest obstacle in forming a theatre team? How can you overcome it?
2. Reflect on your experience of building a story and performing it. Which role did you play and in what ways did your work contribute to the team?
3. Are you familiar with any theatre practitioners or teams? Explore the theatre professionals who perform in your region.

EXERCISES

Q1. Given below are some themes and activities. Choose each theme and complete all three activities for it. You may add a context, situation, or story to it, wherever required.

Themes

- Hard work leads to success.
- Being kind and helpful to those in trouble is always appreciated.

Activities

i. Show an action to represent the theme using body language.
ii. Speak five lines about the theme with proper voice and expression.
iii. Write a short story based on the theme, keeping in mind the beginning–middle–end structure.

Q2. Match the *rasas* with the expressions.

Raudra	*Bhayānaka*	*Vīra*	*Karuṇa*	*Adbhuta*

Q3. You are planning to conduct a theatre workshop in your locality. Prepare a questionnaire to collect information on what people are expecting from the workshop.

Q4. Name the nine *rasas* in the Indian Performing Arts and perform each with either an action or a suitable line of speech.

Q5. Which qualities would you associate with this image? Give reasons for your answer.

Window

i. Openness, new perspectives, and curiosity
ii. Isolation and restriction
iii. Discipline and strict boundaries
iv. Confusion and unpredictability

Fig. 2.7. Window

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3 Symbols and Metaphors on Stage

Śhṛiṅgāra Rasa

While we often think that only actors speak and communicate with the audience, it is interesting to note that everything put up on stage, including lights, props, set designs, etc., communicates many aspects. From a small prop kept on a table to the music playing in the background, or even the red scarf worn by an actor—each of these communicates something different to the audience! With this in mind, it becomes the responsibility of everyone in the team to carefully consider every element before including it in a stage perfomance.

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Activity 3.1

Beyond words

Observe Fig. 3.1. It is a picture of a stage set before the performance begins. As a member of the audience, look at what you notice and what you understand from it. Answer the questions given below based on what you observe. Remember that these questions do not have 'one correct answer'. Each of you can give a different answer based on your perception and understanding. Let your creativity flow!

Fig. 3.1. Stage set before performance begins

Questions

1. What do you think is implied by the two levels created on stage?
2. What is the first object that caught your attention? What do you think it represents?

What are the other forms of communicating to the audience? Why are they necessary?

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Symbolism and Metaphors in Theatre

Symbolism in theatre is when an object, action, colour, sound, or movement represents something deeper than its literal meaning. For example:

- A single lamp on stage might symbolise *hope*.
- A closed door might symbolise *fear* or *opportunity*.
- A red light could symbolise *passion* or *energy*.

Fig. 3.2. Symbolism on stage

Metaphors in theatre are devices used by playwrights to draw comparisons between two seemingly dissimilar things or ideas.

For example:

- A character walking in circles might be a metaphor for *confusion* or *being trapped.*
- A torn costume might be a metaphor for a *broken identity*.

Metaphors help the story speak in images, not just words.

Why are they necessary

Symbolism and metaphors help theatre move beyond simple dialogue to become emotionally powerful and visually expressive. They allow:

1. **Deeper meaning**: Instead of directly stating ideas, symbols let the audience discover meaning on their own. It makes the experience richer and more memorable.
2. **Emotional connection:** It can express what words cannot—fear, love, loss. This connects with the audience's imagination.
3. **Creativity on stage:** Theatre often has limited sets or props. Symbolism allows a single object or movement to represent many ideas, making storytelling more flexible and artistic, like the lamp or the closed door mentioned above.

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4. **Cultural expression**: In Indian theatre, especially in traditions like *Kathakali* and *Yakṣhagāna*, gestures, colours, and costumes are symbolic.

5. **Visual impact:** Symbolic images stay with viewers long after the play ends—like a candle blowing out at the final moment, or a character handing over a flower to show forgiveness.

Fig. 3.3. A creative performance by school children

So, symbolism and metaphors turn theatre into a language of images, feelings, and ideas, making performances meaningful and unforgettable.

Let us now examine the different elements used in theatre to see how symbols and metaphors are represented in each of them.

Symbolism Using Colour

If you notice all the points we have discussed so far, one aspect common to them is colour. It is one of the most prominent things noticed by the human eye. Not only is it noticed, it also has the maximum impact on the human mind. So whether it is lights, costumes, set, or make-up, utmost attention needs to be paid to the appropriate choice of colours.

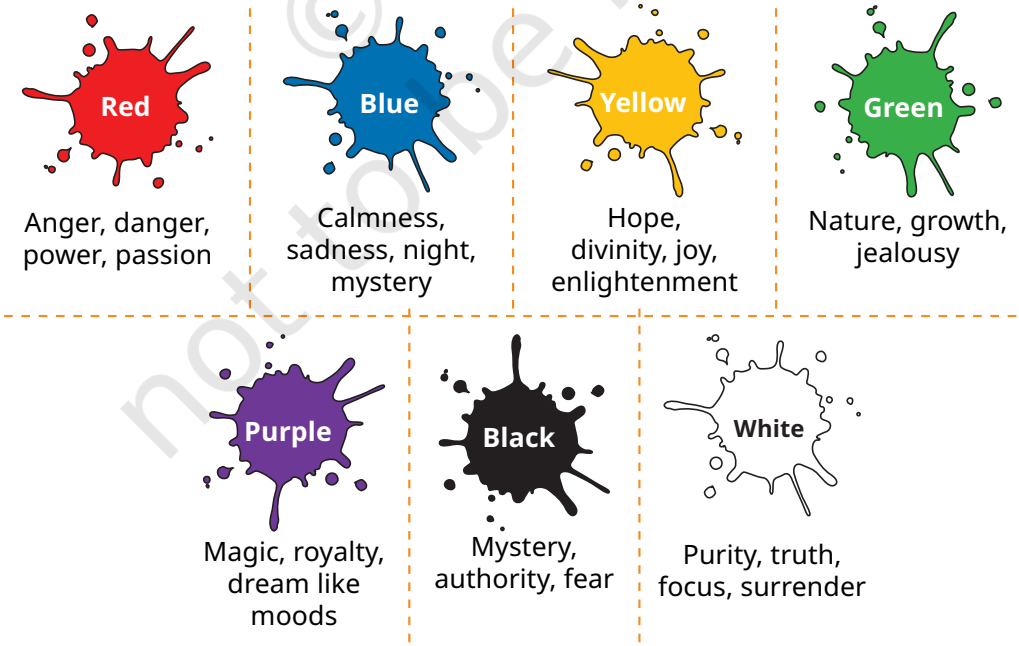

Fig. 3.4. Symbolism using colour

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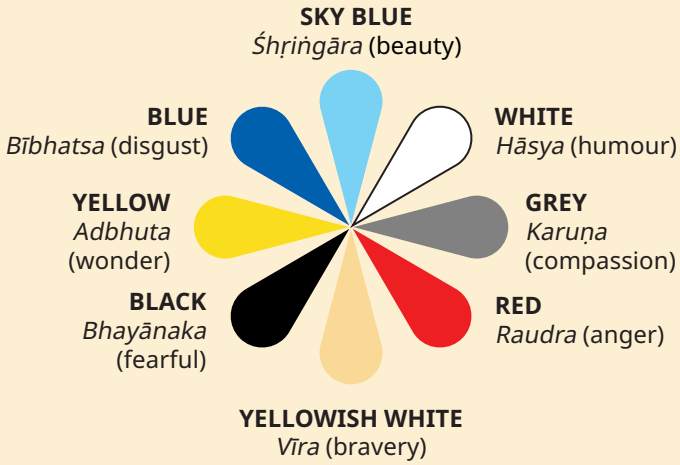

Fig. 3.5. Colours of the rasas as per Nāṭyaśhāstra

Though these are commonly used interpretations, there could be numerous other meanings based on:

- geographical location;
- time period;
- local culture and traditions; and
- situation and context.

The *Nāṭyaśhāstra* mentions colours associated with each of the *rasas*. These were meant to evoke specific emotions.

Scene work

Here are two situations that need to be represented on stage. Read and understand the context with complete clarity. We will work on each part of the scene throughout the chapter. Any additional details not mentioned below can be added by you, based on your imagination. All the designs and ideas can be put in your journal.

Fig. 3.6. Scene performed by students

Scene 1	Scene 2
Two kings are seated facing each other. They are about to sign a peace treaty after a battle. One is a regional ruler, and the other is an emperor of a powerful empire. They are accompanied by their chief advisors and army commanders. The emperor's queen and daughter are also present. The regional ruler is not very happy with the terms of the proposed treaty.	Waiting room at a hospital. Five people are waiting for their turn. Each one with a different backstory: ▪ a 28-year-old sales employee who has met with an accident; ▪ an old woman accompanied by her son; and ▪ a 30-year-old mother with her 3-year-old son.

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Symbolism Using Music

Music is a very powerful tool that can transform how one experiences and interprets a scene.

For example, when a character enters the stage, if the sound of a snake hissing plays in the background, the audience will associate that character to be dangerous ... like a snake.

However, if there is a soothing flute playing in the background when they enter, the character will be accepted as calm and endearing.

Musical symbolism doesn't have to be restricted to just the person. The instruments used in the **theme music** determine the mood and the underlying meaning of the play.

Though some of these arise from the culture and practices associated with the region, there are a lot of sounds that are more universal, based on the human psychology. The *Nāṭyaśhāstra* suggests the *swaras* that evoke certain *rasas* in this stanza:

हास्यशृङ्गारयोः कार्यौ स्वरौ मध्यमपञ्चमौ । षड्जर्षभौ च कर्तव्यौ वीररौद्राद्भुतेष्वथ ॥ ९९ ॥
गान्धारश्च निषादश्च कर्तव्यौ करुणे रसे । धैवतश्चैव कर्तव्यो बीभत्से समयानके ॥ १०० ॥

Hāsyaśhṛṅgārayoḥ kāryau svarau madhyamapañchamau|
Ṣhaḍjaṛiṣhabhau cha kartavyau vīraraudrādbhuteṣhvatha|| 99 ||
Gāndhāraśhcha niṣhādaśhcha kartavyau karuṇe rase|
Dhaivataśhchaiva kartavyo bībhatse samayānake|| 100 ||
Nāṭyaśhāstra, Ch. 17 (Kāvyamālā edn.)

A song in the love and the comic sentiments should abound in many *madhyamas* (M) and *pañchamas* (P), and in the heroic, the furious and the marvellous sentiments, songs should be made with many *ṣhadja* (S) and *ṛishabas* (R). And the song in the pathetic sentiment should be full of many *gandhāras* (G) and *niṣhāda* (N). Similarly, a song in the odious and the terrible sentiments should have many *dhaivatas* (D).

To evoke feelings of joy, playfulness, and love, the notes *madhyama* (M) and *pañchama* (P) should be emphasised. These notes are believed to convey a sense of lightness, agility, and delight. For expressing courage, anger, or amazement, the notes *ṣhaḍja* (S) and *ṛiṣhabha* (R) are primarily used. These notes symbolise strength, stability, and intense energy. To convey grief, sorrow, or deep empathy, the notes *gāndhāra* (G) and *niṣhāda* (N) should be employed. Their natural resonance carries an inherent softness and a 'melting' quality that evokes compassion. To create an atmosphere of dread, fear, or revulsion, the prominence of the note *dhaivata* (D) is prescribed.

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Musical notes (*Svara*)	*Rasa* evoked
M, P	*Hāsya, Śhṛiṅgāra*
S, R	*Vīra, Raudra, Bhayānaka, Adhbuta*
G, N	*Karuṇa*
D	*Bībhatsa*

This use of *svaras* for evoking a *rasa* may not be exactly the same as mentioned in the *Nāṭyaśhāstra*. Today, it may vary in the way music is composed and the scene is perceived. Let us try our own creative way of evoking the required *rasa*.

Scene work

List out your preferences for both scenes, based on the questions given below:

- What is the mood of the scene?
- How would the rhythm pattern be to represent that mood?
  - Fast and energetic
  - Gentle and soothing
  - Slow and pathos
  - Any other
- Which instruments would you use, considering the time and place?
- Would you need vocals/ lyrics, or is instrumental music better?

Based on your notes, you can start exploring suitable music. You can also try creating your own composition!

Symbolism Using Costumes

The type of costume can suggest everything about the world in which the story is set, the time period, country, social settings, and so on.

Fig. 3.7. Symbolising the environment

- **Style and texture:** Heavy, rich fabrics may suggest royalty; simple cotton indicates humility or innocence. Flowing costumes can show softness or dream-like qualities while sharp, structured lines suggest rigidity.
- **Transformation through costume:** A change in costume (or even an added layer) often symbolises a character's internal change or a shift in the story.

Example: A character is going in and out of his house multiple times. The first time the character is wearing loose cotton clothes, the second time a raincoat, and the third time the character is wearing woollen clothes with gloves. This symbolises a change in the weather and passage of time.

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Symbolism Using Make-up

- **Age and experience:** While wrinkles or grey shading can show wisdom or burden, smooth, bright make-up may represent youth or innocence.
- **Cultural or traditional symbols:** Certain markings or motifs represent identity, heritage, or spiritual qualities.
- **Abstract Make-up:** Make-up can express themes like chaos, harmony, duality (for example, half of the face painted differently).

Fig. 3.8. Symbolic make-up

Example: A character narrating the journey of her life entering and exiting from time to time. Every time she re-enters the stage, her hair are whiter and ageing lines are deeper. Hair and the lines are symbolic of the passage of time.

Note to the teacher: Please ensure that all make-up sessions are conducted with proper safety and hygiene measures. Students should use skin-safe, non-allergenic products. Care must be taken while using brushes and other equipment near sensitive areas like the eyes.

Scene work

List out all the characters in the scene. List out the details of age, gender, and situation of each character.

Based on these characteristics:

- which material or fabric would they use? What colours would the character wear?
- is there any specific motif or pattern on the costume that can represent their cultural background?
- how could you show the state of mind of the character through their costume and make-up?
- which accessories would each character wear or use (jewellery, headgear, crown, watch, etc.)?
- which key elements will you include for each that prominently represent the characters?

Make simple drawings in your journal to represent what you visualise. Use appropriate colours for the characters.

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Symbolism in Sets and Props

Props can be a very powerful tool of symbolism. They add details to the characters directly.

Sets

- **Scale and space**
  A huge empty stage may symbolise loneliness or powerlessness. A cluttered set can show confusion, chaos, or mental overwhelm.

Fig. 3.9. Colours and lighting setting the mood of the play

- **Levels**: Higher platforms symbolise authority, aspiration, or dominance. Lower levels show vulnerability or submission (Refer to Fig. 3.1 in the beginning of the chapter).

Props

- **Symbolic objects:** A broken mirror may symbolise inner conflict. A key might represent freedom, secrets, or opportunity.
- **Repeated props:** If an object appears multiple times, it becomes a motif carrying deeper meaning.
- **Metaphorical use:** Props can stand in for emotions — an empty chair representing loss, a rope representing connection or constraint.

Fig. 3.10. When props become characters in the play

Example: A character walks into a store, barehanded and comes out wearing a luxurious looking watch. Now, the watch has become a symbol of power and status. Similarly a broom, basket, spear, colour of costumes, furniture can all symbolise different situations or moods.

Scene work

Make a simple drawing in your journal to show how the scene is on the stage.

- Where are the characters sitting (based on their importance in the scene)?

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- Which are the general props kept on stage to establish the place and situation?
- What are the specific props given to each character — to represent their characteristics (sword, shield, medical report folder, etc)?
- Would you place certain characters at different levels to represent their character in the scene?
- How would you creatively represent the 'corrupt doctor' or the 'pain of the regional ruler'?

Symbolism Using Light

Lights not only provide visibility, but are also instrumental in telling the audience what to see, where to see, and what it means. Lights can communicate emotion, theme, mood, and hidden meaning as well. There are various factors that contribute to creating these effects.

Intensity (brightness)

How bright or dim the light is affects the mood.

- Bright light: Clarity, revelation, happiness
- Dim light: Fear, secrecy, confusion, suspense
- Sudden blackouts: Shock, transitions, dramatic endings

Direction and angles

'Where' the light comes from changes the symbolic meaning.

- Footlight: Fear, supernatural effects
- Backlight: Mystery, silhouette, inner struggle
- Front light: Honesty, clear emotions, openness

Shadows

It is one of the strongest symbols in theatre.

- Long shadows: Fear, loneliness, internal conflict
- Soft shadows: Memory, nostalgia
- No shadows: Honesty, clarity, safety

Fig. 3.11. A play of shadows

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Scene work

1. Based on the mood of the scene you defined under 'symbolism using colour' and 'symbolism using music', how would the light represent the mood of the scene?
   - Bright and well-lit
   - Colourful
   - Dull with more shadows
   - A combination of these
2. What colours would you choose, based on the time of the day, indoor-outdoor, emotion?
3. Would you use any specific effect like footlights or shadows, to represent certain characteristics?

Example: The powerful emperor could have a bigger shadow behind him to represent the unspoken supremacy over the regional ruler.

Activity 3.2

What do you think it means?

In the scene given below, think of multiple possibilities of what meaning it could convey to the audience. Write your answers in your journal, but remember, there is no right or wrong answer. The activity is based entirely on your creative interpretation.

Scene: Two characters are engaged in a dance/combat in the centre of the stage with low lights, and an ancestral photo, which is framed, is highlighted with a spotlight.

Activity 3.3

Designing abstract concepts

When you design abstract concepts for the stage, you are learning to turn ideas into living characters. You will explore how to give form to emotions and forces like stress, hope, pollution, time, or technology. Through costume, make-up, props, movement, and use of space, you can transform invisible ideas into powerful stage presence. Design costume, props, and make-up for this character:

- an AI-based robot that is concerned about the environment and intends to tell people to reduce the use of plastic;
- a book that can talk, wants to tell people about the actual problems of youth and their overdependence on gadgets.

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Discussion circle

- If a single colour could describe your mood today, which colour would it be and why?
- Imagine a doorway on stage. What could it symbolise besides entering and exiting?
- Which symbol or metaphor from this chapter are you most excited to try in your own performance?
- If you had to choose one object from your school bag to use as a symbol on stage, what would it represent?
- Is a symbol always obvious to everyone? Can two people interpret the same symbol differently? Share an example.

EXERCISES

Q1. Look at this picture of a scene on the stage. List out what each thing represents and write the overall meaning of what is being conveyed on stage.

Q2. If you had to show a person growing in wisdom and intelligence over a period of 10 years, how would you show it? You are free to include costumes, lights, props, and music. No speech or dialogue can be used. Describe the visuals on stage. Doodles or drawings can also be used.

Fig. 3.12. Scene performed by students

Q3. Assign one friend who you think represents each colour and explain why.

Colour	Name of friend

Q4. Why are symbolism and metaphors used on stage?

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4 Creativity in Light and Sound

Adbhuta Rasa

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Imagine you are just waking up and you open your eyes to a fantasy world made entirely of light. Soft lavender clouds glow beneath your feet, pathways shimmer in patterns of turquoise and gold, and towering trees made of sparkling beams sway gently as if alive. Neon green fireflies zip past, leaving trails like strokes of paint in the air. You look above, to see the sky with ripples of rainbow colours.

In this magical place, light doesn't just show the world. Light creates it. And amazingly, this is not far from reality. With today's stage lighting technology, designers can shape colours, moods, worlds, and emotions just like this, turning imagination into a living experience on stage.

Lighting: How It All Started

Fig. 4.1. Sources of light

From the time of early cave dwellers to modern Broadway shows, we humans have always told stories. The human mind loves telling and listening to stories. The only thing that has changed over time is the way these stories are told. From using simple props and puppets to the use of sophisticated modern technology, each development has brought about a change in the experience of the audience.

Although the use of artificial stage lights is relatively recent, humans have experimented with the use of light and shadow since ancient times — initially, through sunlight and fire, and later, candles and lamp.

Since the mid 1900s, tungsten light bulbs formed the foundation of theatrical lighting. The recent years, however, have seen a rapid development in lighting technology, leading to the widespread use of LED lighting on stage. This has had a dramatic effect on the way we design lighting and the level of control we have in bringing our imagination to reality.

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Why is lighting important?

Light is what enables us to see. We see objects when light from a source, such as the Sun or an artificial light source, falls on objects, gets reflected off them, and reaches our eyes. If an object neither emits nor reflects light, it would not be visible to us.

This is why most theatres take a 'black box' approach to the overall design of the stage. It means one starts with a dark space — an auditorium with no light — like a black box. It ensures that stray and unwanted reflections are minimised. Lighting design is about precise control of light.

Do you know?

Fig. 4.2. Colours on a white canvas

Creatively, you may view lighting design as painting with light. While visual artists may use pigments such as paints to create their artwork, lighting designers usually start with a dark space and use lights of different colours to bring their vision to life.

Fig. 4.3. Colours on a dark theatre stage

Objectives of stage lighting

The original purpose of stage lighting was simply to make performers and objects visible on stage. When performances moved indoors and sunlight could not be used, the versatility led to lights becoming a powerful tool for storytelling in performance. The basic uses of stage lighting are listed below:

- Visibility
- Information about the scene (day/ night, indoor/ outdoor)
- Creating mood (joy, dull, mystery, aggression, etc.)
- Visual composition and highlighting specific areas (stage balance)
- Drawing attention to a part of the stage, object, or person
- Conveying symbolism and special effects

The designer uses numerous types of lights, lenses, circuits, and light placements in order to achieve various effects. An in-depth knowledge of equipment and technology for each effect is important for a designer.

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Stage lighting equipment

Floodlight

It is one of the simplest fixtures. Floodlights, as the name suggests, are designed to 'flood an area with light'. Floodlights typically consist of a light source and a reflector. There are no lenses in a tungsten floodlight and you have very little control over the size and shape of the beam. This usually produces a lot of heat when kept on. LED floodlights avoid this problem.

Fig. 4.4. LED floodlight

PARs (PARcans)

These have been used in stage lighting for many years. PAR stands for Parabolic Aluminised Reflector and refer to the type of lamp used. A PAR lamp has the lens, reflector, and light source in a single container. They produce very intense beams of light that are slightly oval in shape. The size or shape of this beam cannot be changed. PARs are used for general stage coverage as they provide bright, even spread of light. PARs have a basic control with pan (move left and right) and tilt (move up and down).

Fig. 4.6. Effect of PAR – covering the entire stage area

Fig. 4.5. PARs (PARcans)

Fresnel

Pronounced as 'fray-nel', these lights offer us some control over the size and shape of the light beam. It is easily recognisable by the concentric rings on the lens. The fresnel has another version known as 'PC'. A PC uses a Plano-Convex lens (hence the name) and functions in a similar way. Compared to a PAR, a PC has a more defined beam edge that can be shaped using barndoors — an accessory fitted in front of the light to shape the beam and prevent unnecessary spillage.

Fig. 4.7. Fresnel lens

Fig. 4.8. PC with barndoors

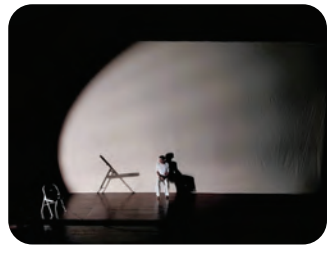

Fig. 4.9. PC-defined edge

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Fig. 4.10. Profile (spotlight)

Profile (spotlight)

It offers the most control over the light that they emit. Profiles can project light with either hard or soft-edged beam, focused on a specific area. The size and the shape of the beam can be controlled.

Profiles can also project patterns that give a sense of texture to the light beam by using a **gobo**. They are a set of four framing shutters that allow for precise shaping of the beam. A gobo can also be used to project a pattern (like a window) which can add an extra dimension to the design.

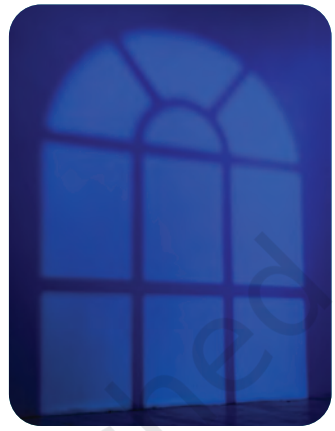

Fig. 4.11. Effect of using gobo

Activity 4.1

Making a simple spotlight and gobo

In groups of 5–6 students, make one spotlight and gobo.

Materials (per group):

- 1 torch or flashlight or phone torch
- Black chart paper
- Thick black paper or thin cardboard
- Tape and scissors

Making a spotlight:

1. Wrap the black chart paper near the source of light of the torch or flashlight like a tube. This should prevent light from any leak or spread. Attach it securely to the torch or flashlight using a tape.
2. Switch on the torch and observe how the tube narrows and focuses the beam.

Making a simple gobo:

1. Draw a simple shape or pattern on a black paper (tree branches, window bars, rain lines, stars, etc.).
2. Carefully cut out the shapes, like a stencil (the teacher to assist).
3. Tape the cut-out in front of the spotlight tube. Adjust the distance between the light source and gobo to get sharp shadows.

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4. Shine the light onto a wall. You will now see patterned light.

Performance challenge:

- Each group must create a 1-minute scene using the gobo image as the centre of the scene. For example, if your gobo is that of a tree, create a scene about how a woodcutter comes to cut the tree for timber, but a child stops him and protects the tree.

Combination of lights

Fig. 4.12. PAR (red) and PC (yellow)

Fig. 4.13. PAR (backlight) Profile (on the floor)

Fig. 4.14. PAR (red) Profile (white)

Fig. 4.15. Moving spots

Moving lights

Here, beams can be repositioned as required. Moving spots function like profiles which allow change of colour, use of gobos, adjustment of size and edge of the beam. A moving wash light behaves more like a PAR.

Light console

Fig. 4.16. Light console

This is a key component of the lighting system. Most modern consoles have a digital interface that is used to program the lighting, but some still have faders for manual control. The console enables selection of lights to be used, sets their intensity, changes colour (if the light supports it) and records the design plan that is created for repeated usage. All the lights are controlled solely from the console during a show.

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Lighting design

Knowing what lights you have is like having brushes and paint. Knowing how to use them on stage is the true artwork of the artist on canvas. This is called lighting design.

Lights placed at different positions and angles create a variety of effects. In theatre design, understanding the spatial logic of lighting is essential.

- **Cross lights** shape the actors from the sides.
- **Backlights** add depth and silhouette.
- **Top lights** create a natural overhead effect.
- **Footlights** illuminate actors from the bottom for special effects.

Fig. 4.17. Top light

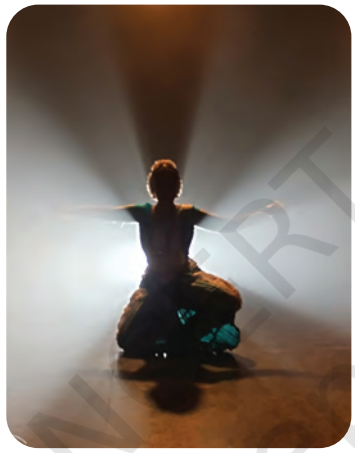

Fig. 4.18. Backlight

Fig. 4.19. Footlight

Each lighting choice serves a specific purpose—highlighting emotion, directing attention, or symbolising ideas. The colours used in lighting must harmonise with costumes and sets, as mismatched tones can wash out actors or distort the intended visual mood.

Sound Design for Theatre

Sound design for stage is the art of creating and implementing audio to enhance a theatrical production. It is a collaborative process using sound effects, music, and dialogue. Sound effects and music have to add to the story without overpowering the actors' dialogue.

Sound equipment

If the acoustics of the auditorium is well–designed, there would be no necessity for microphones for actors. Even a whisper from the corner

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of the stage would be audible to the audience. However, since that may not be possible in every venue, such equipment becomes inevitable.

Most theatre sound systems consist of three main categories of components. Within these, you can choose which devices would best suit your set-up. Keep these categories in mind as you plan your sound design.

1. **Input:** This equipment captures sound from different sources like actors' speech, musical instruments on stage, and devices playing recorded music/ sound like laptops, music players, or smartphones.

   The microphones used to capture sound are of different types:

Dynamic mic works well on stage to cut external noise, specially on open air stages

Lapel mic is a cordless equipment that allows free movement for actors

Hanging mic suspended from above to get complete sound coverage of the stage

Foot mic placed on the floor of the stage, usually near the front edge

Fig. 4.20. Different types of mic

2. **Signal routing, processing, amplifying:** The stage is where the mixer plays a major role. Once the signals from input devices are converted into electrical signals, they are sent to a mixer, known as sound console. This allows volume adjustment and combination of multiple inputs into a common output.

Fig. 4.21. Sound console

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Their capacity varies based on the channels. It is identified as a vertical strip of knobs and faders on the mixer. It ranges from a simple four-channel mixer to mid-range mixers of 12–20 channels to professional mixers which can exceed 96 channels!

3. **Output:** Speakers are the sound outputs and the final components in the sound system. They convert the electrical output from the amplifier into acoustic sound. Within these speaker set-ups, there are different speaker configurations, like mono, stereo and Left Centre Right (LCR).

Fig. 4.22. Speakers

Sound design complements the theatrical world by creating emotional layers through music and sound effects, while ensuring that the actor's voice remains clear and expressive. Together, lighting and sound transform the stage into a living environment, shaping not just what the audience sees and hears, but also how they feel and interpret the story.

Activity 4.2

'Design the moment' — A light and sound simulation exercise

Materials Needed:

- Different light sources (torches, phone flashlight, bulbs)
- Coloured transparent sheets (or paper of different colours)
- Speakers or classroom audio system
- Everyday classroom objects — stationery, water bottle, bag, or lunch box
- Simple stick puppets (details in the 'Theatre' section in Grade 6 textbook *Kriti*)
- A set of short dramatic situations

Process:

1. The teacher introduces a 10–15 second dramatic situation. For example:
   - A lost child in a forest;
   - A hero discovering a hidden treasure; and
   - A magical door opening.

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2. Students work in small groups to discuss the following:
   - Which colour light best suits the mood?
   - Which direction should the light come from (top, side, front)?
   - What sound would accompany the moment?
   - How to plan the scene using bags, water bottles, and other classroom objects as props and puppets in place of actors? For example, the water bottle could represent a tree, and a pen and small pencil could be a parent walking with a child. (As learnt under object improvisation in previous grades.) Puppets may also be used to represent the parent and child.
3. One student in each group holds the torch covered with a coloured sheet and points it in the chosen direction towards the small object on their desk (such as a pen or notebook) to simulate stage lighting.
4. Another student plays the selected sound clip from a phone or laptop.
5. The group presents their 'designed moment' to the class, explaining why they chose those particular lights and sounds.

Note to the teacher (field trip): The concepts of lighting and sound design are best understood when the students see the actual equipment and stage set-up. It would be enriching to take the students to an auditorium in your city or town and have a technical professional explain the equipment and processes involved. An interactive question-and-answer session with a sound designer would help to understand how each designer brings in their own creativity.

Fig. 4.23. Students understand light and sound control from a professional

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Artificial Intelligence (AI) technology

- Smart lighting systems now use AI to analyse a performance in real time, automatically adjusting colour, intensity, and focus in response to the movement of actors on stage.
- In sound design, AI tools can generate adaptive soundscapes that respond to live performance, enhancing ambience, and emotional impact.

These innovations do not replace human designers. Instead, they empower them to work faster, experiment more boldly, and create immersive theatre experiences.

Discussion circle

- Imagine yourself as a character on stage. If your character had a theme sound, what would it be? A drum, a flute, or a soft wind, and why?
- Which colour of lighting creates the strongest emotional impact on you? Why? What does it make you feel?
- Have you ever heard a sound that instantly made you imagine an entire setting or mood? What was it?

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EXERCISES

Q1. What is the purpose of using lights for a play? How many types of lights are commonly used for stage lighting?

Q2. Suppose you have to design lighting for a battle scene and you are considering using red light. But the soldiers on stage are also wearing red-coloured costumes. Would you still go ahead with the red light? What would the effect be?

Q3. Match the type of mic with its purpose.

Type of mic	Purpose
i. Lapel mic	a. Catches minute sounds
ii. Foot mic	b. Play performance
iii. Dynamic mic	c. Seminar/ talk by the chief guest

5 From Vision to Performance: Direction and Acting

Vīra Rasa

0914CH05

Visualise this scenario in your mind

The rehearsal for the school play 'The King Who Lost His Shoes' is going on, but things are already going hilariously wrong. Everyone is doing something on their own.

The director walks in, understands the situation, takes a deep breath, and says, "Alright, pause!" She first corrects the body language of the king, so he sits and stands tall like royalty. Next, she guides the guard to move between the entrances only. She then sits with the actor playing the servant and helps him understand the volume and emotion he must show in his voice. She also gives him the movement of how he and his co-actor enter from the side wings and take their position in front of the king, before they say their lines. Slowly, the scene begins to look like a real story, not a group of people playing 'pretend' in different worlds. Everyone laughs, but they also understand something important—without **direction**, a play is just noise and confusion. But with guidance, it becomes an experience, called 'theatre'.

If you were able to visualise this scenario completely with details of what each one was wearing, how each person looked and sounded, what other things were around and who else was there, you have the potential to become a good director!

Role of the Director

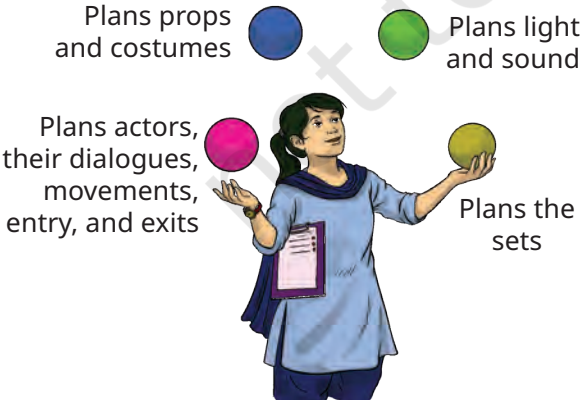

Fig. 5.1. Multiple roles of the director

Every play you watch is the result of many ideas, decisions, and careful planning. At the centre is the director—like the guiding vision, shaping how the story looks and feels. Just as a painter arranges colours, the director arranges and plans people, props, costumes, light, and sound to create a world for the audience. Everything in the right proportion will make a good play, just like the right proportion of ingredients is necessary to make a tasty dish.

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Fig. 5.2. Is this similar to what you visualised?

The Process — From Micro to Macro

The director of the play usually begins work weeks before the rehearsals start with the team and ends much after the show concludes. The primary requirement for the director is to read and understand the minute details of the script. Unless the director has worked on the script and tried various possibilities to finally arrive at what will happen on stage, rehearsals cannot begin.

If the director is unsure of what happens in each scene, how will that be communicated to the actors? While the minutest detail must be thought of, the director must also have the 'big picture' or the 'larger vision' of the entire play to plan the impact it will have on the audience.

Fig. 5.3. Visualisation and imagination

Let us look at the various aspects a director must work on.

Script work

This is almost like detective work. The director reads the script several times to identify the main themes, emotions, and the message they want to communicate through the play. They make notes on different scenes, the place where it is happening, which characters are present, how relationships change, and the mood of each moment. The director also imagines the visual world of the play, including the use of space, lighting, sound, costume styles, and the overall tone. This phase also allows the director to make changes to the script, including editing or rewriting parts of the play. This early script work becomes the foundation for all the choices made during rehearsals.

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Visualisation and scene building

Scene building involves creating the environment and visualising how each scene unfolds on stage. Sometimes, simple sketches of stage layouts are made as visual notes for each scene. These sketches show:

- **where** the characters are (a street, a school, a forest, a palace);
- **how** and why actors move around in the scene;
- **what objects or props** are used and why; and
- **which emotions** fill the space and how it is achieved (music, light, sound effects).

Speaking, Moving, and Blocking

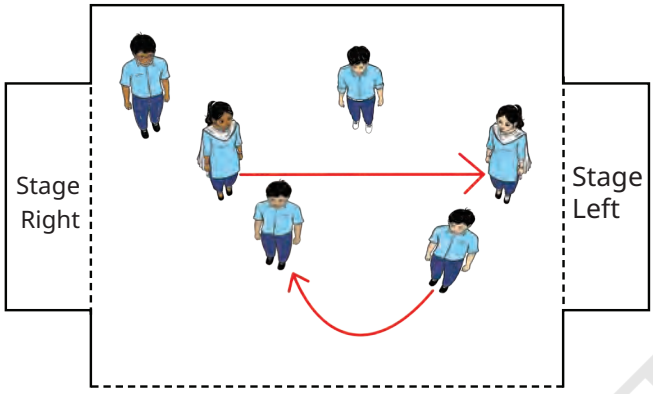

Fig. 5.4. Scene building

Blocking

It refers to the process of deciding the positions of the sets, properties, actors, and their entries and exits. The terminology for identifying parts of the stage is called 'stage division' and is used universally across the world.

Stage division plays a crucial role in several aspects of theatre direction:

- **Communication**: Stage division provides a universal, unambiguous vocabulary for everyone involved in a production, from the director to the cast and crew. This avoids miscommunication.

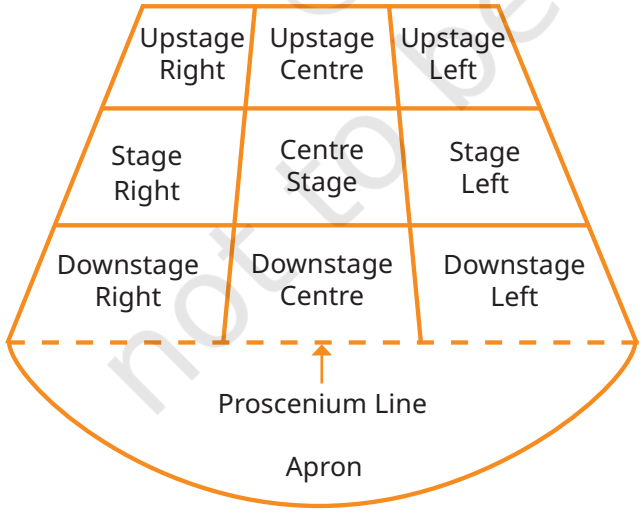

Fig. 5.5. Stage divisions

- **Blocking (movement):** Directors use stage divisions to plan actors' movement, ensuring clarity and dramatic effect. For example, moving downstage (closer to the audience) is often considered a 'stronger' or more attention-grabbing move than moving upstage.
- **Focus and emphasis:** The position on stage can convey meaning and relationships. For example, centre and downstage centre are the most prominent areas, often

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used for major speeches or solos, while upstage left might be used for a discreet entrance.

- **Technical crew and set design:** Lighting designers, sound engineers, and set crews use stage divisions to place equipment and set pieces. The divisions help the creative team determine how set elements can fit within the performance space.

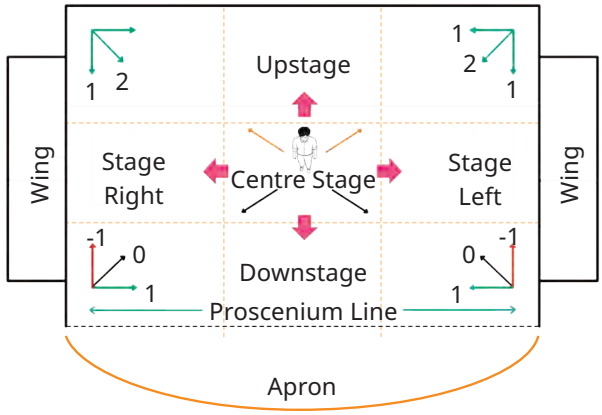

Fig. 5.6. Planning movement on stage

Stage balance and compostion

This refers to how the actors, props, and actions are arranged so the stage doesn't look 'empty' on one side or 'crowded' on the other and gives the best visual impact. This is called Balance Visual Weight. The following have to be kept in mind:

- **Clear focus:** Direct the audience towards *where to look first.* Highlight the places or person where the story's action takes place.
- **Strong diagonals:** Diagonal lines (from upstage-left to downstage-right) add depth and interest.
- **Levels and grouping:** Different heights and group shapes (triangles, circles) create attractive stage pictures.

Movement on stage

It is never random—it expresses purpose, emotion, and story.

- **Motivated movement:** Walk only if your character has a reason. Every move should connect to dialogue or emotion.
- **Avoid upstaging:** Don't block another actor from being seen by the audience.
- **Use the whole stage:** Whether upstage, downstage, left, or right, each part should feel alive.

Consolidating all departments

As the actors rehearse, the director focuses on aligning the scenes with appropriate music, sound, costumes, and lighting. Each team, familiar with the script, sits with the director to understand and provide a design of their department of work. When all teams are aligned with the script and directorial vision, it helps create a continuous flow of scenes.

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Polishing, run-throughs, and stage rehearsals

The team then continuously rehearses the entire run of the play, including all technical aspects. The run-throughs are not just for the actors but also for the technical crew. The director now works on the finer details, ensuring the team can put up their best performance.

Fig. 5.7. Rehearsals and feedback

Styles of Direction

1. **Realistic:** In realistic direction, the stage looks and feels like real life. The director tries to make everything believable — the characters speak naturally, the set looks like a realplace, and the emotions feel genuine. This is the style where the audience can relate to situations or characters and say, 'Yes, I've seen someone like that!'
2. **Abstract or symbolic:** In an abstract or symbolic direction, the story is told through ideas, images, and emotions rather than realistic action. A piece of cloth might represent a mountain, or a colour of light might show anger or love. This style encourages the audience to think and imagine.
3. **Devised theatre:** Devised direction means the play is not based on a fixed script but created together by the group during rehearsals. The director becomes a guide or facilitator, helping actors improvise and explore ideas. The final performance is shaped by everyone's imagination and collaboration.
4. **Script-based direction:** Here the play begins with a written text. The director studies the script, understands the writer's intention, and plans how each scene will be staged. Blocking, movement, and tone are all designed to bring the written story alive on stage while respecting the playwright's vision.

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Fig. 5.8. Direction
Safety disclaimer: Such acts must be carried out only under the supervision of a teacher

5. **Collaborative direction:** This combines all creative inputs from experts. There are some plays with two directors collaborating on a show, or a dance choreographer or a musician collaborating with a theatre director on a common concept.

Note: A director is the captain of the ship. This means that the director not only takes decisions for the team but is also responsible for the team. They do not just create and implement their ideas but are also answerable to the audience.

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Activity 5.1

The director in you

Pick a scene of your choice from a play you have performed. Make groups of 5 – 10 (depending on the scenes). Each team will re-design the scene using the ideas below.

Focus on the following techniques:

1. Emphasise more on movements or *āṅgika*.
2. Focus more on the *vāchika,* or voice elements.
3. Re-work the positions and movements based on the nine parts of the stage.
4. Enact a scene without any emotions.

Do you feel you have more ideas to explore? Go ahead and explore more possibilities. There is no end to your creativity.

Enact the scenes and discuss how different the impact was.

Fig. 5.9. The chair, a symbolism of theatre for directors

Bringing Characters Alive: Acting

Once the director has visualised the story and shaped each scene, the next step is to bring that vision to life, and that's where the actors step in. Actors play a crucial role in bringing characters to life and connecting with the audience. If direction is about seeing the bigger picture, acting is about feeling the heartbeat within the character. The director's guidance gives structure, but it is the actor who fills it with life.

Fig. 5.10. Children bringing characters to life on stage

Schools of acting — approaches to the art of performing on stage

Schools of acting are different ways or systems of training that teach actors how to prepare, feel, and perform a role. Each school or method is based on a unique philosophy about what makes acting truthful and powerful. Some focus on inner emotion and imagination, while others emphasise voice, movement, or external expression. Let us look at some prominent schools of acting that actors and directors still use today.

INDIAN

Nāṭyaśhāstra: Chaturvidha Abhinaya

It refers to the four pillars of performance in *Nāṭyaśhāstra* (around fifth century BCE).

- ***Āṅgika* — of body**. The use of the body to move and express with various *bhedas* (*śhiro, dṛiṣhṭi*, etc.) and actions (*hastas* — gestures, postures). It explores how action can convey meaning.
- ***Vāchika* — the voice**. It explores various voice modulations of different styles of characters (*vṛittis*).
- ***Āhārya* — the accessories**. This is used by performers to enhance their show. For example, hand props, jewellery, etc.
- ***Sāttvika* — the inner experience**. The overall *rasānubhava* of the art is the unique experience of each actor and audience.

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Gaura-līlā and Gūsta-līlā (Manipur)
It is a traditional theatre art form. It blends music, dance, acting, and rituals harmoniously. The audience also participates through chants and responses.

Fig. 5.11. Bhūta-kola

Bhūta-kola (Karnataka)
A divine folk tradition where local deities and ancestors are worshipped through dance, rituals, and Chende drums. It is central to the community's collective memory and justice system.

Fig. 5.12. Teyyam

Rammāṇ (Uttarakhand)
It has been added to the UNESCO's list of Intangible Cultural Heritage. It depicts historical stories through gestures, music, and masks. Roles are traditionally assigned to groups of people such as carpenters and drummers, who have been creating and practising the form for generations.

Teyyam (Kerala)
An ancient divine folk tradition with more than 400 variants, each with its own unique story and dance style. The most striking feature is its transformation into a divine state.

GLOBAL

In the twentieth century, stalwarts in theatre propagated the following theories.

The System and Method Acting By Konstantin Stanislavsky and Lee Strasberg

- **Emotional truth:** Deriving true emotions from people's own experiences to give authenticity
- **Magic 'if':** Asking the question 'what if' to imagine the situation of the character as though the actor were actually in it
- **Inner monologue:** Maintaining the thought process as the character, even when not delivering a dialogue

Fig. 5.13. Method acting

- **Commitment:** Staying in character even when an actor is not on stage

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Epic Theatre — Alienation Theory
By Bertolt Brecht

Actors maintain a distance between themselves and the character. They do not get emotionally involved. They do not want the audience to be emotionally carried away. This theory emphasises on making the audience think.

Poor Theatre
By Jerzy Grotowsky

This style of performance focuses on eliminating elaborate sets, properties, and costumes. The actor's body becomes the most important medium of expression.

Stella Adler's Technique
By Stella Adler

This technique emphasises using imagination rather than personal experiences to build a strong character. The actor then trains based on the character built.

Activity 5.2

The living painting

Instructions:

1. Divide the class into small groups.
2. Each group chooses a famous painting, sculpture, or traditional artwork.
3. The task: Bring the artwork to life as a short 1-minute performance!

Steps for each group:

1. Pick a painting, sculpture, or traditional artwork from the textbook.
2. Imagine a possible situation for the picture. What might have happened before, and what might have happened after. Create a small story with that character or place as the core.

Fig. 5.14. The living painting

3. Direction:
   - Discuss and plan the positions for each character based on their importance and the stage divisions you have learnt.
   - Plan the entry and exit of characters as per the story and stage divisions.

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4. Acting:
   - The actors turn the still image into a living moment using expression, movement, and maybe even short lines of dialogue or sound.
   - Is the situation familiar to you in any way? Can you bring that to your performance?
   - Try enacting the entire scene only with *āṅgika*, without speech
   - Try a *vāchika* version where the actors only speak in their position without any actions or gestures.
   - Add music, rhythm, or dance to enrich the scene.

◈ **Each group presents their 'living painting' to the class.**

While the schools of acting introduce different ways of approaching character, emotion, and performance, they all meet at one common point — the actor's relationship with the stage.

Solo and group dynamics in acting

Acting on stage involves both individual expression and collective harmony. Understanding how to perform alone and in a group is essential for an actor.

Solo acting (individual presence on stage)

It focuses on the actor's ability to hold the stage on their own. This includes monologues, soliloquies, narrations, or moments when a character is isolated even while others are present. In solo acting, the actor must rely on voice, body language, emotional truth, and imagination to communicate clearly with the audience.

Fig. 5.15. Solo acting

Example: A character delivering a soliloquy about a secret fear, must keep the audience engaged using only personal energy and expression.

Group acting (ensemble dynamics on stage)

It is about working together as an ensemble, where each actor supports the scene rather than trying to stand out. It requires listening, timing, awareness of space, and responding truthfully to others.

Example: In a market scene, one actor may be speaking, but others contribute through movement, reactions, and coordinated actions that make the scene feel alive and believable.

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Fig. 5.16. Group acting

Balancing solo and group work

A strong actor knows when to lead and when to blend. This understanding helps young actors realise that theatre is both a personal craft and a shared experience, where individual effort and teamwork are equally important.

Activity 5.3

Solo to ensemble

Step 1: Solo presence

A single student walks onto the stage and performs a simple action silently (for example, waiting for a bus, tying a shoelace, searching for something lost). Other students observe posture, energy, clarity of action.

Discussion:
What helped the students understand what the actor was doing without words?

Step 2: Group dynamic

In groups of 5–6, perform the same situation on stage (for example, everyone is waiting at a bus stop).

- No one is the main character. Students must listen with their eyes and bodies, adjust spacing, rhythm, and reactions.

Discussion:

Who leads unintentionally? How does one actor's energy affect the whole group?

Step 3: Disruption and balance (5 minutes)

The teacher asks one actor to deliberately change the tempo or emotion (for example, becoming restless or slow). The group must organically adjust without speaking.

Discussion circle

- Discuss the difference in impact between the *āṅgika* and *vāchika* versions.
- How did acting solo feel different from acting in a group?

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EXERCISES

Q1. What are the different styles of direction? If you were to direct a play, what would be your style and why?

Q2. What are the nine stage divisions? If you were to plan the following scene, where would the characters be positioned on stage, based on the nine stage divisions?

Scene: We are in Chhatrapati Śhivājī Mahārāja's court, and a famous poet of a neighbouring state is visiting him.

Give positions on stage for — Chhatrapati Śhivājī Mahārāja, the famous poet, the in-house poets of Chhatrapati Śhivājī Mahārāja, and the royal guards escorting the poet. You can make a drawing to indicate stage positions.

Q3. Which are the global schools of acting you have learnt about? Which one appeals to you the most and why?

Q4. Improvise and perform the following scene with:

- just two people on stage;
- atleast 5–6 on stage.

Scene: You are going to a shop to buy a notebook. You meet a friend from your childhood you haven't spoken to, for many years.

Note down the differences you felt in the scene as an actor and as an audience.

Q5. Which are the various departments in theatre that come together for a performance? As a director, and in what order would you like to work with these departments, starting with the script?

Q6. Match the following.

Indian Name	**Description**
i. *Āṅgika*	a. Performance in Manipur
ii. Bhūta-kola	b. Costume, jewellery, set, and props
iii. Gaura-līlā	c. Body language
iv. *Āhārya*	d. A divine folk tradition of Karnataka

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PROJECT WORK

1. Planning and Conducting a Basic Workshop

Objective

To help Grade 9 students deepen their understanding of theatre by planning and conducting a three-hour theatre workshop for younger students (Grades 3–5), working in pairs. This not only develops a deeper understanding of the concepts learnt so far, but also builds leadership, communication, planning, empathy, and practical theatre skills.

Possible Workshop Themes

Each team of two to decide on a theme to plan their workshop session. This will help in creating focus and choosing the right activities.

1. Storytelling through body and voice
2. Emotions and expressions on stage
3. Animals, nature and movement
4. Creating characters from everyday life
5. The magic of imagination in theatre
6. Folk stories and simple drama
7. Rhythm, sound, and movement games
8. Teamwork and trust through theatre games

Tip: Themes to be playful, visual, and activity-based, rather than theory-heavy.

Suggested 3-Hour Structure

Hour 1: Warm-up and comfort

- Name games, icebreakers
- Body and voice warm-ups
- Simple movement or mirroring games

Hour 2: Core theatre activities

- Main activities linked to the chosen theme
- Small group improvisations
- Story or scene creation using movement, sound, or imagination

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Hour 3: Creation and sharing

- Help younger students prepare a short performance.
- Encourage teamwork and confidence
- Informal sharing/ performance
- Appreciation circle or reflection game

Planning Steps

Step 1: Divide roles

- Partner A: Leads activities, explains games
- Partner B: Manages group energy, helps children, ensures safety

(Partners can switch roles based on time or activity)

Step 2: Know your audience

- Consider kids' attention span, energy levels, and understanding level.
- Use clear instructions, demonstrations, and repetition.

Step 3: Design activities

- 6 – 8 short activities (10 –20 minutes each)
- Include movement, imagination, and fun
- Avoid long explanations.

Step 4: Prepare materials

- Music (if needed)
- Simple props (scarves, paper, rhythm objects)
- Clear plan with time slots

Step 5: Rehearse as facilitators and plan backup activities

- Practise explaining games.
- Anticipate possible confusion or distractions.
- Keep extra activities ready, in case your planned activity does not work well.

Step 6: Reflection after workshop

- Hold a discussion circle with the children to get their thoughts.
- After the workshop, have a mutual discussion — what worked well? What was challenging?
- Reflect on what you have learnt as a theatre facilitator?

An in-class discussion that assimilates the experiences of all students will provide new insights into theatre and encourage practical learning.

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Notes

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MUSIC

नादेन व्यज्यते वर्णः पदं वर्णात्पदाद्वचः ।

वचसो व्यवहारोऽयं नादाधीनमतो जगत् ॥२॥

Nādena vyajyate varṇaḥ padaṁ varṇāt padād vachaḥ|
Vachaso vyavahāro'yaṁ nādādhīnamato jagat||2||

– Saṅgītaratnākara, Svarādhyāya, Ch. 2

Meaning: *Nāda* manifests the letters (of the alphabet), letters constitute the word, and words make a sentence. So, the entire business of life is carried on through language, and therefore, the whole phenomenon (that is, the world) is based on *nāda*.

Guru–śhiṣhya playing bansuri

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Note to the Teacher

You have been our associate since the Preparatory and Middle stages for all transactions in the classroom. Let us move ahead to Grade 9 for further experiences in Music. Over the course of this year, this textbook will be a companion for you and all your students to go deeper in your exploration of music. By now, your students have experienced the wide array of expressions in music which cover multiple dimensions. Chanting, patriotism, devotion, storytelling, people's lives and occupations, environment, etc., can all be expressed through varied styles of rendition. Moving further, let us find out about different communities, regions, and people who have contributed to this vast ocean of genres/*vidhā*.

In the previous class, the science of music was discussed. Did your students understand the intimate relationship that music has with science? We would like to take this a step further as well. This year let us apprise the learners about the anatomy of voice production and the science behind the production of sound from different musical instruments. Do experiment these theories in your class and help your students learn by practising.

Rāgas and rhythmic cycles can help them understand concepts in mathematics. Find out more about such multidisciplinary aspects of music. Collaborate with different teachers in your institution.

The classical music section will enable the learning of *rāgas*. Let the learners explore the concept of the number of notes that vary in these *rāgas* creating unique tunes due to the patterns known as *jātis*.

Musicologists such as V.N. Bhatkhande and Venkatmakhi have given classical music a systematic, scientific, developed understanding. Do let the learners delve deeper to understand the contribution of these stalwarts.

Also, we are certain they will be excited about Global Music. Make them understand how various popular styles prevalent in India have impacted International Music. We have given them some examples. Let them find out what are the styles incorporated in a fusion. We wish you sing and enjoy with your students and make this world a better place for all.

Also, it would be of great value to you if all their experiences in singing and research can be documented in a journal.

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The assessment in Music should be based on the following competencies for the Secondary Stage:

C–1.1 Evaluate own interest in music by considering its scope of practice and application (performance, composing, production, sound arts and design, recording, music research, and management).

C–1.2 Initiate discussions and takes steps to find more information and resources to pursue their interest in Music

C–2.1 Apply the elements and principles of Music into their musical work and incorporates these into their routine life

C–2.2 Analyse the development of musical expression across a series of musical projects

C–3.1 Extend explorations and refine techniques in Music through regular practice and rehearsals

C–3.2 Incorporate ideas and elements from various genres of Indian Music (traditional, popular, contemporary) into their own musical work

C– 4.1 Analyse commonalities and differences among diverse forms of Music, cultures, and their aesthetic sensibilities in India and the rest of the world

C– 4.2 Evaluate musical work based on creative expression, artistry, and social context

Learning Outcomes That Can Be Assessed		
Chapter 6: Music and Us		
Curricular Goals	**Competencies**	**Learning Outcomes**
1	C–1.1, C–1.2	Information about traditional music practices of communities. The points of research would be the type of music they practice, which would include both vocal and instrumental music, the themes, the traditions, and rituals.
2	C–2.1	Learn some compositions and present on different platforms
2	C–2.2	Development of musical expression across a series of projects

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3	C–3.1	Explorations, refinement of techniques, rehearsals and regular implementation
3	C–3.2	Incorporate ideas and elements from various genres of Indian Music (traditional, popular, contemporary) into their own musical work
4	C–4.2	Evaluate musical work based on creative expression, artistry, and social context
Chapter 7: The Science of Music		
Curricular Goals	**Competencies**	**Learning Outcomes**
1	C–1.2	Initiate discussions to find information about curricular connections to pursue their interest in Music
3	C–3.1	Extend explorations in Music
Chapter 8: *Rāga* and *Tāla*		
Curricular Goals	**Competencies**	**Learning Outcomes**
2	C–2.1	Understand and learn the principles of Music Correlation of *rāgas* and *tālas*
3	C–3.1	Understanding practice and application of *rāgas* in different forms
4	C– 4.2	Evaluate musical work based on creative expression, artistry
Chapter 9: Music Travels Around the World		
Curricular Goals	**Competencies**	**Learning Outcomes**
4	C– 4.1	Analyse commonalities and differences among diverse forms of Music, cultures Comprehend the aesthetics of musical forms in India and the rest of the world

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6 Music and Us

Can you imagine a world without music, where a mother does not sing lullabies, a wedding does not have songs, and no one hums a tune while going about their daily lives? Seems quite dull, doesn't it?

Music is an important part of our lives in many ways. We all have songs and styles of music that we love and identify with. Music can tell us a lot about who we are, and where we come from. It connects us to our deepest emotions. Let us take a closer look at how music can be explored, so that we understand ourselves, our traditions, and our country better.

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Forms and Styles of Music

Music reflects variations in geography, language, and culture. As Indians, we can take great pride in having one of the most diverse musical cultures in the world. In order to make sense of the diversity of music, we can classify it in many ways.

Fig. 6.1. Participants of Kala Utsav (1) Students from Assam playing the flute and bhortāl; (2) Students from Goa singing with the accompaniment of guitar; (3) A student from Manipur playing the penā

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What is a genre?

A genre (also referred to as form or *vidhā*) is a category of music that has characteristic features and sounds. *Śhailī* refers to a style of presentation within that category. A genre is defined by the instruments it uses, the style of singing, its rhythms, and even where it is from. Identifying genres helps us classify music and understand it better.

Do you know?

Learning by listening

By the time he was 12 years old, the renowned musician Kumar Gandharva was known to imitate and exactly reproduce records of the legends like Abdul Karim Khan and Fayyaz Khan. At the age of 23, he fell seriously ill with tuberculosis and lost his voice. Confined to bed for years, he listened to folk songs of the village drifting through the windows, to temple bells, birds, and wind. When he finally sang again, his voice had changed, but his music was deeper, fearless, and unforgettable. By listening, he discovered a whole new world of music.

Fig. 6.2. Kumar Gandharva

Let us recall

You were introduced to active listening in Grade 7, where you learnt to carefully listen to and analyse a piece of music. The more you listen to a wide range of music, the more you start to pick up on different styles, structures, and techniques that you might not have noticed at first.

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Activity 6.1

My music journal

Keep a journal dedicated to music, which you will maintain over Grades 9 and 10. In this journal, you will chronicle the songs that you listen to, learn, and create. You will also use it to document the various creative exercises you do.

Musical texts and treatises often have creative names. What would you like to name your journal? Write your journal name in a decorative manner on the cover page.

Note to the teacher: At the beginning of every class, select a song/ piece of music and play it in the classroom. Ensure that the students listen to it quietly and attentively. You can also ask a student or group of students to bring a piece of music or suggest a song to play in each class. The song could be of 3–5 minutes in duration and can be from an album, a film, or a classical rendition. Students may be encouraged to reflect on this in their music journals.

Activity 6.2

Listening to various genres

When you listen to a piece of music, write the name of the song and tick the genre. By the end of the year, try and listen to various genres of music.

- ☐ Hindustani vocal
- ☐ Carnatic vocal
- ☐ Carnatic instrumental
- ☐ Hindustani instrumental
- ☐ Indian pop
- ☐ Others
- ☐ Folk song
- ☐ Patriotic
- ☐ Film song
- ☐ World music
- ☐ Devotional

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Activity 6.3

Identify the genre of music

Listen to the song played by your teacher in class.
Discuss the points given below.
Write the details of the song in your journal.

- Identify its genre. Which of its features helped you identify it?
- Identify the musical instruments in this piece of music. Try and describe the sound of that instrument in words.
- Identify the musicians who are singing or playing on this track. Is there something characteristic about their voice or style of singing/ playing?
- Try and describe how listening to the song made you feel.
- If you could change something about the song, what would it be, and why?

Discussion circle

When you listen to a piece of music, you may notice that it has an underlying structure. For example, a devotional song will have a chorus (***pallavī*** or ***sthāyī***) followed by two or more verses (***charaṇas*** or ***antarās***). A contemporary song sometimes starts with an introduction before the chorus. Discuss the structure of the song that you just listened to, and any of its unique features.

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While there are many types of music in India, most music can broadly be categorised into three areas, as below:

Type of Music	Characteristics
Classical/ Semi–Classical Music	Ancient and living traditions, *rāga*-based melodic system, variety of *tālas* (rhythm cycles), emphasis on improvisation
Folk/ Indigenous/ Regional	Community-based musical expressions, rooted in regional life, language, and customs; transmitted orally across generations; closely linked to everyday activities, rituals, festivals
Popular/ Film Music	Hybrid in nature and borrows from a variety of Indian and global influences, reflects contemporary themes and trends

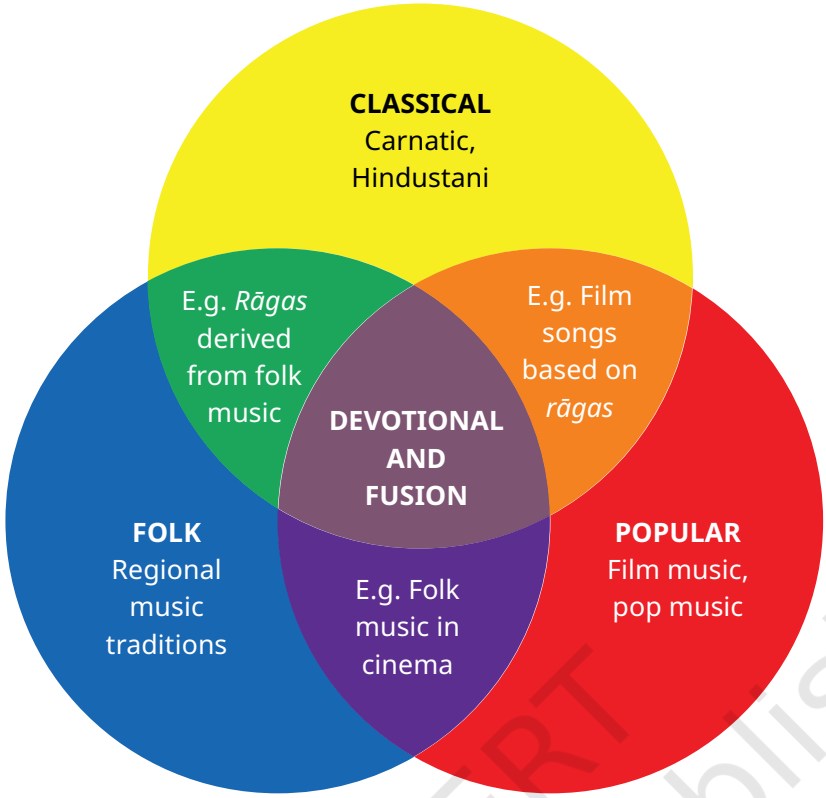

Fig. 6.3. Genres of Indian Music– Genres are not watertight compartments. They often interact and overlap giving rise to sub-categories.

Let us explore

Based on the above, where would you place devotional forms of music or music of contemporary folk-rock bands?

Music genres often overlap due to interactions and are not watertight compartments. Can you think of songs that have influences from multiple genres?

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Music and Emotion

When you listen to various kinds of music, some forms of music may appeal more than others to you. Have you wondered why? It may partly be due to the style of music being something you are familiar with, or in a language that you can understand. Maybe the music has a rhythm that energises you or a melody that soothes you.

Fig. 6.4. Bankim Chandra Chatterjee

Music and patriotism

Songs can invoke a deep sense of love for the country. During India's freedom struggle, songs like Vande Mātaram ignited the spirit of patriotism in the hearts of millions of Indians. In 2025, we celebrated the 150th anniversary of this evergreen song. Listen to it and sing it in class while focusing on the emotions and the imagery it creates.

Music, mood, and *navarasa*

Indian treatises describe the *navarasa* [nine emotions: ***śhṛiṅgāra*** (love), ***vīra*** (courage), ***karuṇa*** (compassion), ***hāsya*** (joy), ***raudra*** (anger), ***bhayānaka*** (fear), ***bībhatsa*** (disgust), ***adbhuta*** (wonder), and ***śhānta*** (peace)]. Music has the power to awaken these *rasas* within us. A calm piece of music can lead us to ***śhānta rasa***, while a powerful rhythm can inspire ***vīra rasa***. By choosing what we listen to, we gently guide our emotions.

Do you know?

Music therapy is the use of music—such as rhythms, melodies, and sounds—to improve mental health and overall well-being. It plays an important role in reducing stress, anxiety, and physical tension.

Note to the teacher: Ideas from music therapy can be used to make the classroom more inclusive. Refer to the Note to the Teacher at the beginning of the Music section for more details.

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Activity 6.4

Creating my playlist

A playlist is a group of songs that are put together for a reason, either by a listener, an artist, or a music platform. Playlists can be based on the theme of the song, like 'songs about rain', the type of music, like 'Indipop playlist', or even the reason they are listened to, like 'music while studying'. A playlist is not just a collection of songs, but can also be a tool to mirror and balance our emotions.

In your journal, create a playlist of around five songs. Give your playlist a name, she has 'My mood uplifter', or 'Songs to make me calm'. For each song, mention the following:

1. Name of the song
2. Genre
3. *Rāga* and *tāla* (if a classical song)
4. Composer and lyricist
5. Artists: Singer/ instrumentalists/ band name
6. Why I like the song
7. I listen to this song when I am feeling _____

Folk Songs and Traditional Knowledge

While all forms of music reflect their culture and environment, folk music, in particular, is intimately related to community traditions and practices. In fact, in many cases, folk songs serve as a storehouse of traditional knowledge.

Fig. 6.5. Musicians from Nagaland

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A folk song from Nagaland

Hashei Bu Bu-Ow	Seed Sowing Song
OH... ola baü ü Yingli Phomjat labaü ü	Oh we are the damsels of Yingli Phom tribe
OH.... obü denka aivang bü hi ba den ka	Oh please pause for a moment, lend us your ears,
OH..... lemphü om ngoi hanshing metpai phongling peih	Even as we unfold to you the song of joy and woes of the farmers;
OH..... Ketnyü len vamküjü kahdü shapham nyieh	Come Ketnyiü month (December), it's time to prepare our forest and
OH..... Yimnyü owhap loihan tap ve-ei touh nyeih	Clear the shrubs to prepare for the new *jhum* land.
OH..... Hah li dongle mükoh ongjük shei-ei tem	We erect altar and call the name of God, for we want good harvest!
OH..... Vongli vanlang shemtu panglo hongma bam	When our field is burnt, we know it's time to build our farm house,
OH..... Vang ngaihan long man vai vangyu bu den ka	Then we prepare the seeds of paddy, yam, maize, cucumber, and pumpkin. Ceremonial bamboos are to be erected and prayers are to be offered
OH..... Pungmei leknung pha-shei man vai vangyiu nyeih	Invoking bountiful harvest;
OH..... Hepong vong nyeih dungbu pongli enyu shong	To beat the heat of the sun we shelter ourselves with bamboo shields;
OH..... Nukoi nuhem beyu vei-yong phamnyü lak	Like the creeping cane and huge banyan, we stand firm to
OH..... Manvai kahsho lei-ao vamnyaü yiu ying	Cultivate and nurture our fields.
OH..... Nulen bu kahsho yu panglak langi non	We relish ourselves with best rice brew;
OH..... Odai mao nya humlong nyu ngau dai mao nya	We sing as we fight with the weeds;
OH..... Phong jan tapnyu nongma humlongnyu ngau mei.	The songs of happy maidens are heard even from distant land;
	The beautiful song from the farm hearths enchants even over yonder land.

Source: https://atariumiamicar.org.in/assets/uploads/1752478500.Agricultural%20Folk%20Songs%20of%20Nagaland%20Folk%20Song.pdf

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Activity 6.5

Songs and traditional knowledge

- Find recordings of these songs online, listen to them and sing along. You can also invite a group of musicians in your vicinity and let the children learn the song.
- What are the community traditions and practices that are documented in this song?
- Can you think of a similar song from your region? Compare it with the song given on the preceding page.

Note to the teacher: You can use a similar song from your region that describes traditional practices. Also, revisit the folk songs learnt in previous years, emphasising the traditional knowledge contained in them.

Activity 6.6

Mapping regional music traditions

- Draw a map of our country in your journal.
- Recall the various folk music forms that you have heard or learnt previously.
- Mark the various folk music forms in the region they are found in.

This will help you understand how every region has different genres and communities which practice a variety of musical traditons.

Fig. 6.6. Map of India

Fig. 6.7. Students playing traditional percussion instruments of Kerala

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Fig. 6.8. Snake charmers of Haryana playing been, tasha, gapchu

Activity 6.7

My family tradition

Families often have traditions relating to festivals, rituals, recipes, etc., that are shared across generations.

- Speak to your parents, grandparents, or elders and ask them about your family traditions or recipes.
- Pick one tradition or family recipe that you would like to conserve.
- Write the lyrics of a song based on the information. Take inspiration from the various song structures that you observed in Activity 6.3.
- Once you have written your song, sing it in a tune of your choice.

You now have your own family song! Share it with your family during the next festival or gathering.

Note to the teacher: Where possible, invite a folk musician to the class. Request them to share some music and also to speak about the role music plays in preserving traditional knowledge and practices.

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Fig. 6.9. Devotional song with dance in a temple in West Bengal

Kala Utsav is an annual festival of arts that showcases the talent of students who study at the secondary level under the aegis of Ministry of Education, Government of India, organised by NCERT. On the PM e-Vidya Channel #33, watch videos about musical forms, dance traditions, theatre, and forms of visual art.

EXERCISES

Q1. Sing a song sung during festivals. Write a few existing song lyrics from the song, and explain its theme and emotion.

Q2. Name two songs, along with its respective genres (*vidhā*). What were the features of music that helped you identify it?

Q3. Research and write about any two music personalities and their contributions to music. You may refer to any national or international awardees.

Q4. Listen to a composition played in the class and identify which is the *sthāyī/ pallavī/* chorus and which is the *antarā/ charaṇa/* verse. How did you identify the parts of the song?

Q5. Find a song related to an occupation in your region or language. Write its lyrics, identify the occupation mentioned in the composition, and briefly describe the meaning/ summary of the song.

Q6. Justify the statements given below with an explanation and examples:

i. Film songs have the influence of many genres.

ii. Folk songs provide information about the region they are from.

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Q7. Why do you think both Classical Music and Folk Music are considered traditional? How are they different from each other?

Q8. Create the lyric of a song about a family tradition which has a *sthāyī/ pallavī* and at least one *antarā/ charaṇa*.

Q9. Match the following

i. Folk Music	a. Emotions
ii. Classical Music	b. Belongs to a particular region
iii. Genre/ *Vidhā*	c. Is a structured form with rules for composition and improvisation
iv. *Navarasa* is connected to	d. Style of music

Q10. Listen to the songs performed by popular bands in our country and identify the genres that have influenced the song.

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7 The Science of Music

Note to the teacher: When you are teaching this chapter, at the beginning of each period, play a recording of a musical instrument from various categories—string (*tata-vādya*), wind (*suṣhira-vādya*), percussion (*avanaddha-vādya*) and solid (*ghana-vādya*). Encourage children to identify the category that the instrument belongs to.

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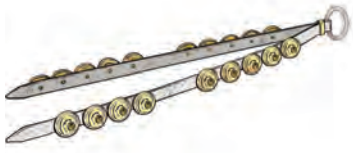

Fig. 7.1. Chimṭā

Fig. 7.2. Flute

Fig. 7.3. Santoor

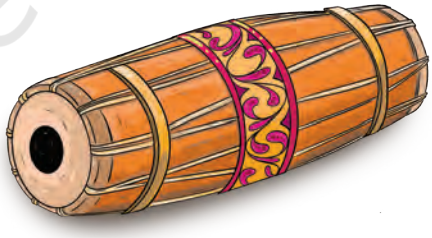

Fig. 7.4. Mṛidaṅgam

Music is both an art and a science. This means that you can enjoy music for the various emotions it invokes and for the entertainment and relaxation it provides, but equally, you can also study it in-depth. Also, music is connected to various aspects of our lives and the different subjects that we study in school. In this chapter, we will explore how music is connected to physics, biology, and maths.

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Do you know?

Fig. 7.5. C.V. Raman

C.V. Raman (1888–1970) was a renowned Indian physicist and Nobel laureate. When he studied the sounds made by the mṛidaṅgam and the tabla, he discovered that they produced a sustained and rich sound, and could be tuned to a higher or lower pitch. Raman showed that the way the membranes of the mṛidaṅgam are prepared causes them to vibrate in complex patterns. This is especially because of the *karaṇai* or *syāhī*, which is a black patch at the centre, made of iron/ manganese powder, starch, and water.

The Science of Sound

We have encountered some of the fundamental concepts of sound in Grade 8. Let us discover them in action.

Activity 7.1

Making a stringed instrument model

Materials:

- Rubber bands/ threads
- An empty tissue box/ small cardboard box

Fig. 7.6. Stretched rubber band

Steps:

1. Hold the rubber band between your fingers and strum it; what do you hear?
2. Now, stretch the rubber band across the hollow part of the tissue box/ cardboard box and pluck it; what happens to the loudness?
3. Stretch it tighter and pluck again. Identify what happens to the pitch of the sound— does it become higher or lower?
4. Use a few rubber bands of different thickness. Observe how the sound changes in each case.
5. Now, replace the rubber band with a piece of string or thread. How does this change the sound? (Be careful when tightening the string as it might break or hurt you)

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You may have noticed that sound was produced by the vibration of the string. This sound could be varied by:

1. tightening or loosening the string (to increase and decrease the **pitch**);
2. using a hollow box to impact the **loudness**; and
3. changing the thickness or material of the string to vary the **quality** of the sound.

The same principles are used while making and playing musical instruments.

Note to the teacher: For Activity 7.2, bring a string instrument with tuning pegs such as tanpura, veena, or violin to the class.

Activity 7.2

Connecting to musical instruments

Look carefully at the stringed instrument in your class.

- Observe that the instrument has a hollow body. How do you think this enhances the sound of the instrument?
- Observe what happens when the tuning pegs are tightened and loosened. (Be careful to not tighten it too much— the string could snap.)
  - When the strings are tightened, the pitch _____
  - When the strings are loosened, the pitch _____ (increases/ decreases/ stays the same)
- Observe that different strings also have different thicknesses. How do you think the thickness of the string affects the sound?
- Discuss in class: When a note is played on the instrument, listen to its tone. Describe it in words — is it short or sustained? Is it high-pitched or low-pitched?

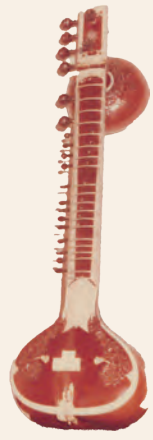

Fig. 7.7. Sitar

Do you know?

The concepts of sound in India

Ancient Indian scholars explored various aspects of sound in detail. Texts such as ***Nāṭyaśhāstra*** and ***Saṅgīta-ratnākara*** explain the concepts of ***dhvani*** (sound), ***nāda*** (musical sound), ***śhruti*** (discernible intervals of sound) and ***svaras*** (notes) with practical demonstrations.

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Biology of the Human Voice

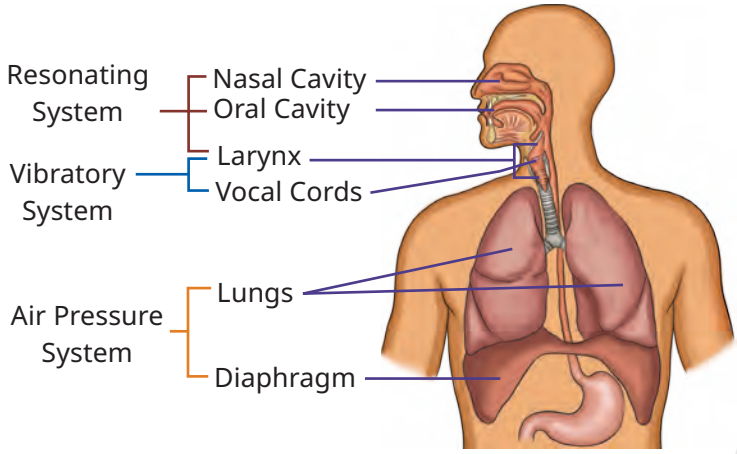

Fig. 7.8. The human vocal system

We use our voices everyday to speak, laugh, sing, and shout. The human voice enables us to communicate; it is a musical instrument in our own body! Various parts of the body work together to produce the sounds that we make while speaking and singing. There are three main subsystems involved in speaking and singing. Let us experience them.

Activity 7.3

Experiencing the human vocal system

Activity	Subsystem	Body regions/ parts involved
Place your hands on your belly. Take a big breath in, and notice your belly expand outwards. Now, exhale and notice how your belly moves inwards.	Air pressure system	Diaphragm, lungs, and surrounding muscles
Try the same activity again, but this time, as you exhale, make a soft *mmmm* sound; experience the connection between the breath and the voice.	Vibratory system	Voice box (larynx) and vocal folds (or vocal cords)*
Do the same activity, but this time, as you make a sound, first start with *mmmmm* and then vary the shape of your mouth to make various sounds like *aaaa, oooo, eeee* and *uuuuu*.	Resonating system	Throat, mouth, nasal cavities

*Refer to Chapter 10 in the Grade 9 Science textbook, *Exploration*, for an illustration of vocal cords.

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నాభి హృత్కంఠ రసన నాసాదులయందు
శోభిల్లు సప్తస్వర సుందరుల భజింపవే మనసా

Nābhi hṛit-kanṭha rasana nāsādulayaṅdu
Śhobhillu saptasvara suṅdarula bhajiṁpave manasā

O Mind ! Praise the divine forms of the seven musical notes, which glow in the abdomen, heart, neck, tongue, and nose of the human body

Legendary composer of Carnatic music, Saint Thyagaraja, has described the human vocal system in his *kriti*—*Śhobhillu Saptasvara*.

How to care for our voices

Have you ever 'lost your voice' or noticed how it becomes tired and fatigued after long periods of speaking or singing? Now that we know which are the different parts of the human vocal system, we need to know how to care for our voices.

1. **Drink sufficient water:** This keeps your vocal cords hydrated and enables them to vibrate efficiently.
2. **Eat a healthy diet:** Oily or very acidic foods can irritate the vocal cords. Also, a diet rich in fruits and vegetables boosts immunity. This keeps you from falling ill with colds and coughs, which can affect voice quality.
3. **Speak at a moderate volume:** At times, we get overexcited when we are with friends, and we tend to shout and raise our voices. Ensure you speak at a moderate volume to protect your voice.

Vocal warm-ups

An important part of keeping our voices healthy is doing regular vocal warm-ups.

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Activity 7.4

Daily vocal warm-up routine

(Practise each exercise 5–6 times.)

1. **Breathing and Diaphragm Exercise**

- Stand or sit straight.
- Inhale deeply through the nose, letting your lungs expand (Grade 7 Chapter 9 Science textbook).
- Hold for 2–3 seconds, then exhale slowly through the mouth.
  Benefits: Activates lungs and diaphragm, extending breath control while singing long phrases for better control and supports long phrases in singing.

2. **Humming (*Bhrāmarī prāṇāyāma*)**

- Hum a note at a comfortable pitch, feeling the vibration in the lips, nose, and chest.
- Gently slide up and down in pitch while saying *mmm*.
  Benefits: Warms up vocal cords gently and improves resonance

3. **Lip Trills/ Bubbles**

- Blow air through closed lips while making a sound like a *brrr* or the sound of a motorbike.
- Glide up and down in pitch using the lip trill.
  Benefits: Relaxes facial muscles, reduces tension, improves airflow.

4. ***Sargam* exercises**

- Sing *alaṅkāra* patterns in varying speeds to improve vocal control:
  i. SGR, RMG, GPM (complete the pattern)
  ii. SRGM, RGMP, GMPD (complete the pattern)

  See how many phrases you can sing in one breath. As you practise these exercises regularly, you may notice that you can sing longer phrases in a single breath.

  Benefits: Improves voice flexibility and breath control

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Mathematics in *Tāla*

Making patterns in rhythm

Rhythm is built using patterns, just like numbers. It has a language where we use different phrases to denote different counts. As an example:

1 akṣhara – ta

2 akṣharas – taka

3 akṣharas – ta kita

4 akṣharas – tha ka di mi

Using these basic building blocks, we can make rhythmic phrases or patterns of different lengths.

For example: a phrase of 5 *akṣharas* would be 2 + 3 = taka takita

Similarly, a phrase of 6 *akṣharas* can be 3 + 3 = takita takita or even 2 + 2 + 2 = taka taka taka

Activity 7.5

Making your own rhythmic phrase

Now, think of different rhythm phrases you can make for:

7 *akṣharas* ----------

8 *akṣharas* ----------

9 *akṣharas* ----------

Applying Lowest Common Multiple (LCM) in rhythm

Activity 7.6

The coming together of rhythms

- Divide the class into two groups.
- Group 1 will recite ta kita (the phrase for 3 beats). Each time you say 'ta', clap your hands.
- Group 2 will recite ta ka di mi (the phrase for 4 beats). Each time you say 'ta', clap your hands.
- Start together and observe after how many cycles will both groups clap together.

Note to the teacher: Ensure both groups maintain the same tempo i.e. both groups say 'ta' together, then Group 1 says 'ki' while Group 2 says 'ka' and so on.

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Lowest Common Multiple (LCM) is the smallest number that is a multiple of two or more numbers. In music, this idea helps us understand how rhythmic cycles come together. In Activity 7.6, after 12 beats:

- Group 1 would have completed 4 cycles of 3 beats each.
- Group 2 would have completed 3 cycles of 4 beats each.
- This shows that the LCM of 3 and 4 is 12.

Extending this to a *tāla*:

- Teen Tāla has 16 beats while Ektāla has 12 beats, which you have learnt in Grade 7.
- The LCM of 12 and 16 is _____
- After _____ beats, both *tālas* would have completed full cycles.

EXERCISES

Q1. Fill in the blanks.

i. When a string is tightened, the pitch _____ .

ii. The diaphragm and lungs form part of the _____ subsystem.

iii. The hollow body of a musical instrument is important because _____.

Q2. State whether the following statements are true or false.

i. The thickness of a string affects the quality of sound. (True/ False)

ii. Drinking water is bad for the voice. (True/ False)

iii. C.V. Raman conducted experiments on the sound of the veena. (True/ False)

Q3. Name the three subsystems of the human vocal system, and describe the function of each.

Q4. Describe some ways to ensure our voices are in good condition.

Q5. Jhaptāla has 10 beats (*mātras*) in a cycle (*āvartana*), and *Kehervā* (Tāla) has 8 beats. After how many beats will they both complete full cycles together?

Q6. Describe a warm-up routine that can be done daily to keep the voice in good condition.

Q7. Write a Konnakkol/ *Bol* phrase for:

i. 5 *akṣharas* ii. 6 *akṣharas*

Q8. Describe the connection between the science of sound and musical instruments (50 words).

Q9. If you were to design a string instrument using the principles of sound, how would it look and sound? Draw a diagram.

Q10. Which category of instrument (*tata, suṣhira, avanaddha, ghana*) does the human voice belong to? Justify your answer.

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8 *Rāga* and *Tāla*

Let us recall

***Nāda*:** Musical sound

***Śhruti*:** A sound that is heard clearly and can be recognised as distinct from another

***Svara*:** A note in music. There are seven notes in Indian music—S R G M P D N

***Saptak/Sthāyī*:** An octave or register in music. Musicians usually perform in Mandra (lower), Madhya (middle) and Tāra (higher) saptak/ octaves.

Svara

Let us revisit some of the basic building blocks of melody in classical music.

- There are 7 notes (*svaras*) of music.
- S and P are the invariant notes known as ***achala-svara/ prakṛiti-svara***.
- The remaining 5 notes (R G M D N) have higher and lower variants and known as ***chala-svaras/ vikṛiti-svaras***.
- So, the total number of notes (*svara-sthānas*) comprise 2 *prakṛiti-svaras* or *achala-svaras* (S and P), and 2 variants of the remaining 5 notes (R G M D N), bringing the total number of note positions to 12.

In a keyboard or a harmonium, you can see the arrangement of notes in an octave, and how the same note positions repeat, across different octaves.

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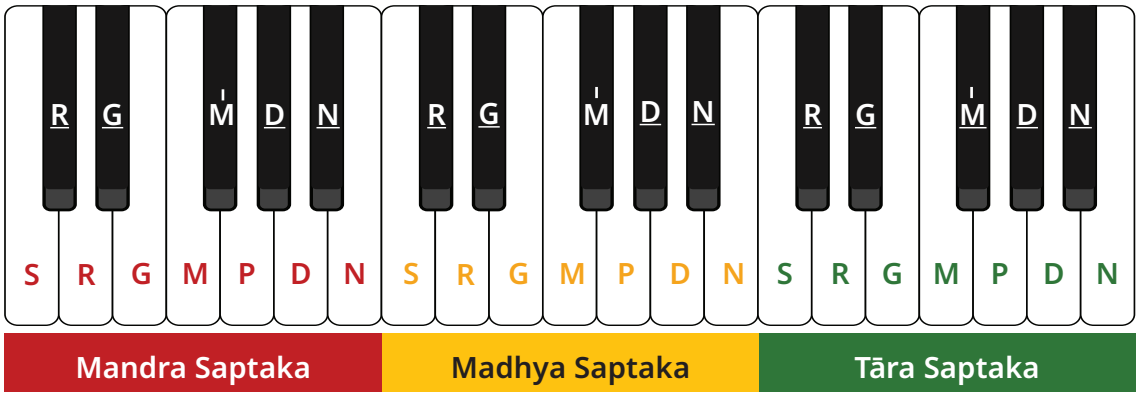

Fig. 8.1. The arrangement of svaras and octaves on a keyboard

It is important to know that the 7 notes and 12 note positions are the same in both Hindustani and Carnatic Music, but the variants are known by different names.

Note to the teacher: If you have access to a keyboard or a harmonium, use it to introduce the concepts of 7 notes, 12 note positions, and octaves. Alternatively, you can also download a piano app on your mobile phone or computer.

Table 8.1. Svara-sthānas in Hindustani and Carnatic Music

Svar	Name	Note Position	Variant Names (Hindustani)	Variant Names (Carnatic)
S	*Ṣhaḍja*		No variant	No variant
R	*Ṛiṣhabha*	Lower	*Komala*	*Śhuddha*
		Higher	*Śhuddha*	*Chatuḥśhruti*
G	*Gāndhāra*	Lower	*Komala*	*Sādhāraṇa*
		Higher	*Śhuddha*	*Antara*
M	*Madhyama*	Lower	*Śhuddha*	*Śhuddha*
		Higher	*Tīvra*	*Prati*
P	*Pañchama*		No variant	No variant
D	*Dhaivata*	Lower	*Komala*	*Śhuddha*
		Higher	*Śhuddha*	*Chatuḥśhruti*
N	*Niṣhāda*	Lower	*Komala*	*Kaiśhikī*
		Higher	*Śhuddha*	*Kākalī*

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Do you know?

The 7 notes and 12 note positions are found in most music systems around the world!

Rāga

A *rāga* is a melodic framework in Indian Classical Music and comprises a set of notes. The *rāga* system is one of the reasons why Indian Classical Music is one of the most sophisticated, complex, and scientific music systems in the world.

So, how do we group and classify these hundreds of *rāgas*? Just like you would have studied the classification of plants and animals into different groups and families, *rāgas* are also classified and grouped according to their characteristics so that we can understand them better.

Classification based on number of *svaras*

In both Hindustani and Carnatic traditions, one way of classifying *rāgas* is based on how many notes are used in the *ārohaṇa* (ascending scale) and *avarohaṇa* (descending scale).

In Hindustani Music, this classification of *rāgas* based on the number of notes in the scale is called the Rāga-jāti.

Fig. 8.2. Students performing Carnatic Classical Music (Kala Utsav 2025)

Table 8.2. Rāga-jāti and Examples

No. of *Svaras*	Name	Example in Hindustani	Example in Carnatic
7	*Saṁpūrṇa*	Alhaiyā Bilāval, Yaman	Śhaṅkarābharaṇam (S R G M P D N S)
6	*Ṣhāḍava*	Gurjarī Todī (S R G M D N S)	Śhrīrañjanī (S R G M D N S)
5	*Auḍava*	Bhūpālī (S R G P D S)	Haṁsadhvani (S R G P N S)

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Rāgas can also have different numbers of notes in the *āroha/ārohaṇa* and *avaroha/avarohaṇa*.

Rāga-jātis

Saṁpūrṇa — Saṁpūrṇa	*Saṁpūrṇa — Ṣhāḍava*	*Saṁpūrṇa — Auḍava*
Ṣhāḍava — Saṁpūrṇa	*Ṣhāḍava — Auḍava*	*Ṣhāḍava — Ṣhāḍava*
Auḍava — Saṁpūrṇa	*Auḍava — Auḍava*	*Auḍava — Ṣhāḍava*

Activity 8.1

Write any *Auḍava Rāga* scale _____

Write any *Ṣhāḍava Rāga* scale _____

Write any *Auḍava-Ṣhāḍava* scale _____

Tānsen and the rāga of fire

Legend says that Tānsen, Akbar's favourite singer, was tricked by jealous courtiers into singing Rāga Dīpaka, believed to create deadly heat. Knowing only Rāga Megha could save him, he trained his daughter Sarasvatī and her friend Rūpavatī. As the heat rose during his performance, the girls sang Rāga Megha, bringing rain and saving Tānsen.

Fig. 8.3. Portrait of Tānsen c. 1585–90, National Museum, New Delhi

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Discussion circle

If you could name a *rāga* what would it be? Describe how you would like the *rāga* to make a listener feel. _____

_____

Classification based on the *svara-sthānas*

Rāgas in both Carnatic and Hindustani Music have also been traditionally classified into various families, based on their note positions (*svara-sthānas*). In this case, the systems of classification in Carnatic and Hindustani Music are different. Let us look at each one below.

Carnatic 72 *Meḷakartā* System

The 72 *meḷakartās* form the basic scale system of Carnatic Music. Each *meḷakartā rāga* uses all seven *svaras* in both the *ārohaṇa* (ascending) and *avarohaṇa* (descending) order. In all, 72 different scales are created by systematically combining the lower and higher variants of the *svaras* — R, G, M, D, and N.

Do you know?

The system of mathematically deriving 72 *meḷakartā* scales based on the permutation and combination of *svara-sthānas* was established by Venkatamakhi in his treatise *Chaturdaṇḍī-Prakāśhikā*, which was published in the eighteenth century.

Janaka Janya Rāgas

These 72 *meḷakartās* can also be referred to as *Janaka* (parent) *rāgas*. Many *janya rāgas* are derived from each *janaka* by eliminating notes or changing the order of the notes. For example, the *Meḷakartā/janaka* Rāga Śhaṅkarābharaṇam has the scale:

S	R_3	G_3	M_1	P	D_3	N_3	Ṡ
Ṡ	N_3	D_3	P	M_1	G_3	R_3	S

In Rāga Haṁsadhvani, the M and D *svaras* are removed from Śhaṅkarābharaṇam to give rise to a 5 note (*auḍava*) scale

S	R_3	G_3	P	N_3	Ṡ
Ṡ	N_3	P	G_3	R_3	S

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Hindustani *Thāṭ* System

The *thāṭ* system is a method used to group *rāgas* based on the notes that are used in the *rāga*. A *thāṭ* is a musical scale consisting of 7 *svaras* (S R G M P D N) arranged in order. Each of the notes — R G M D, and N have two variants. Based on different combinations of these variants, there are 10 different *thāṭs*, and all *rāgas* belong to one of these 10 *thāṭs*.

Eg: The Kalyāṇ Thāṭ has the scale: S R G M' P D N S

Do you know?

The *thāṭ* system was developed by musicologist Pandit Vishnu Narayan Bhatkhande in the early twentieth century to make the study of *rāgas* easier and more structured.

Two *rāgas* belonging to the Kalyāṇ Thāṭ are:

1. *Yaman*

   N R G M' D N Ṡ, Ṡ N D P M G R S

2. *Śhuddha Kalyāṇ*

   S R G P D Ṡ, Ṡ N D P M' G R S

Compositions

Let's look at compositions in both Carnatic and Hindustani Music. In both systems, we will deal with a similar *rāga* — Śhaṅkarābharaṇam in Carnatic and Alhaiyā Bilāval in Hindustani.

Carnatic Music — Rāga Śhaṅkarābharaṇam

Feature	Details
Meḷakartā Number	29
Classification (*Jāti*)	*Saṁpūrṇa*
Western Equivalent	Major Scale
Ārohaṇam (Ascent)	S R_2 G_3 M_1 P D_2 N_3 Ṡ
Avarohaṇam (Descent)	Ṡ N_3 D_2 P M_1 G_3 R_2 S
Famous Composition	'Enduku Peddala' by Tyāgarāja
Significance	One of the first *rāgas* students learn due to the simplicity of its scale

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Let's learn two compositions that are in *janya rāgas* of Śhaṅkarābharaṇam.

Jatisvaram

It is a Carnatic Music composition that has *svaras* (musical notes) and optionally rhythmic syllables (*jatis*) to create a lively musical piece. It generally has no lyrics or *sāhitya*.

Rāga: Kaṇṇaḍā ***Tāla: Ādi***

Composer: Veena Padmanābhayya

***Ārohaṇa*:** S G_3 M_1 D_2 N_3 Ṡ

***Avarohaṇa*:** Ṡ N_3 Ṡ D_2 P M_1 G_3 M_1 R_2 S

Pallavī

	Ṡ---	--N-	ṠD-P	MG-M	|	D---	--DN	|	DPM G	-M DN ||

Chitte-svara

1.	Ṡ-ṘN	-ṠD-	D-ND-	PM-	|	G--G	-MR-	|	ṆS-G	-MDN ||
2.	D---	--DP	DP-M	GMDP	|	D---	--DN	|	ṠD-P	MG-M ||
	D--D	NṠD-	NṠ-D	NṠṘṠ	|	D--N	DPD-	|	DPMG	-MDN ||
3.	Ṡ---	--ṠṘ	N-NṠ	D-PM	|	D----	--DN	|	D-PD	PMGM ||
	R---	--SG	M-MG	MD-D	|	DNṠṠ	-ṘNṠ	|	DP-M	GMDN ||
4.	Ṡ-ṠR	N-NṠ	D-DN	DPM-	|	G-GM	R-RG	|	S-SR	SṆS- ||
	SG-M	DNṠṘ	ṠĠ-M	ṘṠNṘ	|	ṠṠ-D	PMGG	|	-MRS	GMDN ||

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Svarajati

It is a Carnatic Music composition that combines simple lyrics (*sāhitya*) with musical notes (*svaras*) and optionally, rhythmic patterns (*jati*).

Rāga: Haṁsadhvani ***Tāla: Ādi***

Ārohaṇa: S R_2 G_3 P N_3 S

Avarohaṇa: S N_3 P G_3 R_2 S

Pallavī

G	P	G	. R	S	, Ṅ	. S	. R
Shree	*Raa*	*Maa*	*, Bhi*	*Raa*	*. Ma*	*, Naa*	*, Du*
S R	. G	R G	. P	G . N P	. Ṡ N P	GP . .	GRSR
Chit Tam	*, Bu*	*Nee Paa*	*, Da*	*Pan KaJam*	*, Bu , Pai*	*SaDaa ,*	*YaNiChiTi*

Anupallavī

P	. N	PG	P	ṠN	PN	PG	PG
Nae	*, Ra*	*MuLa*	*Nem*	*ChaKu*	*KaRu*	*NaGa*	*Li Gi*

Charaṇa

1.	RG P N	Ṡ ṘṠ .	ṠNPG	. NP .	G R R .	S Ṡ . N	P	G R SR
	NaNuKaRa	*MuLaChae*	*BaLiMiGa*	*, DaYa ,*	*NwiTaPat*	*Ti Yaa ,Da*	*Rin*	*ChuMi YiKa*
2.	PNṠṘ	. GP N	Ṡ . R G	P N . S	RGP .	P GRS	NP GR	S N SR
	NinuViNaa	, NaNuKru	TaarThuNi	GaChae Yu	TaKuNee	Ja GaTi Lo	NeVaRuRa	NruPaVaRa
3.	GPRG	SRSN	P	NS R G	PNṠṘ	Ṡ	Ṙ Ṡ .N	Ṡ N . P
	MuNiNuTa	DaNuJaVi	Daa	RaNaSuRa	HiTaShuBha	Vee	KshaNaa , Bha	YaHa , sTa
4.	P . N .	Ṡ . ṘṠ	. N P N	Ṡ PṠ .	P N . G	P . RG	Sr . .	S N PG
	ShreeSee	Ta , ViHaa	, RaChaTu	RaSaDaa	ShiVaarThi	BhamJaNa	SaRo ,	JaNa YaNa
	Ṡ ṘṖĠ	Ṙ ṠṘṠ	N P ĠṘ	Ṡ N ṖĠ	Ṙ Ṡ ṘĠ	Ṡ Ṙ NṠ	PN GP	R GSR
	MaDaNaJa	NaKaPaTu	TaRa Su Va	ChaNaDaSha	RaThaSuTa	SaDaYaHru	DaYaViDhi	HaRaNuTa

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Fig. 8.4. Kala Utsav participants playing the sitar and tabla

Hindustani Music — Rāga Alhaiyā Bilāval

Feature	Details
Thāṭ	Bilāval
Jāti	Saṁpūrṇa
Notes	In this *rāga*, all svaras (notes) used are *Śhuddha* (pure/ natural).
Vādī	D
Saṁvādī	G
Singing Time	First *prahāra** of the night
Nature	This is an Uttaraṅga Pradhāna Rāga
Distinction	Bilāval and Alhaiyā Bilāval are two separate *rāgas*. Rāga Bilāval is similar to this one, but Komala Niṣhāda is not used in it.
Āroha (Ascending)	S G R G P D N S
Avaroha (Descending)	S N D P, D N D P, M G M R, S
Pakaḍ (Important Phrase)	G R G P D N S

*A day is divided into eight parts. Each part is called a *prahāra and lasts three hours.*

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Bandiśh

Tāla: Teen Tāla ***Kramik Pustak Mālika – Bhāg 2***

Sthāyī: *Tū Hī Ādhār Sakala Tribhuvana Ko Pālaka Sacharāchar Bhūtan Ko*
Tū Hī Viṣhṇu Tū Nārāyaṇa Kāraṇa Tū Parabrahma Jagat Ko

Sthāyī

P			D					N							
G	P	N	N	Ṡ	-	Ṡ	Ṡ	Ṡ	Ṙ	Ṡ	N	D	P	MG	MR
Tu	ऽ	Hi	Aa	dha	ऽ	r	Sa	ka	l	Tri	bhu	va	n	koऽ	ऽऽ
3				X				2				0			

M								N							
G	M	P	MG	M	R	S	-	D	N	Ṡ	N	D	P	MG	MR
Paa	ऽ	la	kऽ	Sa	ch	Raa	ऽ	ch	ar	Bhu	ऽ	Ta	n	koऽ	ऽऽ
3				X				2				0			

Antarā

		P	D					N	Ṙ						
P	-	N	N	Ṡ	-	Ṡ	-	Ṡ	Ġ	Ġ	Ṁ	Ġ	Ṙ	Ṡ	Ṡ
Tu	ऽ	Hi	ऽ	Vi	ऽ	shnu	ऽ	Tu	ऽ	Na	ऽ	ra	ऽ	ya	n
3				X				2				0			

N						N		N							
Ṡ	-	Ġ	Ṙ	Ṡ	-	D	P	D	N	Ṡ	ṠN	D	P	MG	MR
Kaa	ऽ	ra	na	Tu	ऽ	Pa	r	Bram	ऽ	ha	Jaऽ	ga	t	koऽ	ऽऽ
3				X				2				0			

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Lakṣhaṇa-Gīta

Tāla: Teen Tāla (Madhya Laya) **Kramik Pustak Mālika – Bhāg 2**

Sthāyī: *Taba Kahata Bilāval Bheda Chatura Jaba Mela Milāvata Śhuddha Surana Ko Prātaḥ Samaya Nit Prathama Prahara Dhaivata Vādī Gā Samvādī Aṣhṭa Bheda Saba Gāye Madhura*

Sthāyī

														Ṡ	Ṡ
														Ta	b
N		G	R	G			D						D		
D	P	M	G	P	—	N	N	Ṡ	—	Ṡ	Ṡ	N	N	P	P
Ka	ha	t	Bi	La	ऽ	wa	l	Bhe	ऽ	d	Cha	tu	r	Ja	b
0				3				X				2			
DN	ṠṘ	Ṡ	ṠN	D	P	M	G	G	R	G	M	G	R	S	—
Meऽ	ऽऽ	l	Miऽ	laa	ऽ	va	t	Shu	ऽ	dha	Su	ra	n	Ko	ऽ
0				3				X				2			
						D			Ṙ				D		
S	M	G	P	P	—	N	N	Ṡ	Ġ	Ṡ	Ṡ	N	N	Ṡ	Ṡ
Pra	ऽ	tah	Sa	may	ऽ	Ni	t	Pra	tha	m	Pra	ha	r,	Ta	b
0				3				X				2			

Antarā

			D							Ṙ		Ġ			
P	—	N	N	Ṡ	—	Ṡ	—	NṠ	Ġ	Ġ	Ṁ	Ṙ	—	Ṡ	—
Dhai	ऽ	va	t	Va	ऽ	di	ऽ	Gaऽ	ऽ	Sam	ऽ	va	ऽ	di	ऽ
0		3						X				2			
Ṁ			Ṁ												
Ġ	Ṁ	Ṗ	Ġ	Ṁ	Ṙ	Ṡ	Ṡ	DN	ṠṘ	Ṡ	ṠN	D	N	Ṡ	Ṡ
A	ऽ	sht	Bhe	ऽ	d	Sa	b	Gaऽ	ऽऽ	ye	Maऽ	dhu	r,	Ta	B
0				3				X				2			

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Tāla

It is the rhythmic cycle in Indian Classical Music that organises beats into a repeating pattern. Let us revisit the basic *tālas* in Hindustani and Carnatic Music.

Tālas of Hindustani Music

***Ṭhekā*:** The basic pattern of tabla strokes or rhythmic syllables that defines a *tāla* in Hindustani Music.

***Mātrā*:** A single beat within a *tāla*

***Vibhāg*:** A division or group of beats within a *tāla*

***Tālī*:** A stressed beat in a *tāla*, usually marked by a hand clap

***Khālī*:** An unstressed or 'empty' beat in a *tāla*, usually marked by a wave of the hand

***Sam*:** The first and most important beat of a *tāla* cycle

Note to the Teacher: Demonstrate the counting of *tālas* or share a video in class.

Teen Tāla

Mātrā: 16 *Tālī*: 1, 5, 13 *mātrā*

Vibhāg: 4 *Khālī*: 9 *mātrā*

Mātrā	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Bol	dha	dhin	dhin	dha	dha	dhin	dhin	dha	dha	tin	tin	ta	ta	dhin	dhin	dha
Tālī	X				2				0				3			

Jhaptāla

Mātrā: 10 *Tālī*: 1, 3, 8 *mātrā*

Vibhāg: 4 (2, 3, 2, 3) *Khālī*: 6 *mātrā*

Mātrā	1	2	3	4	5	6	7	8	9	10
Bol	dhee	Naa	dhee	dhee	naa	tee	naa	dhee	dhee	naa
Tālī	X		2			0		3		

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Activity 8.2

Identifying the various *bols*

- Listen to a recording of the *ṭheka* being played on the tabla and try and identify its *bols*.

Note to the Teacher: Play a recording of the *ṭheka* of Teen Tāla, or use a mobile app. Assist students as they try and identify the *bols* corresponding to the tabla sounds.

Activity 8.3

Finding *sam*

- Try and follow along the tabla *ṭheka* of the *bandiśh* being played in class and identify the *sam* as you follow the *tāla.*
- Observe how the artist, in their elaboration, arrives at the *sam* in different ways.

Note to the Teacher: Play a performance of a *bandiśh* in Teen Tāla or Jhaptāla. Help the students follow the tabla *ṭheka* and identify the *tāla*. Encourage students to appreciate the process by which the artist arrives at the *sam*.

Tālas of Carnatic Music

Carnatic Music also has several *tālas*, of which two most popular are Ādi Tāla and Rūpaka Tāla. Let us revise counting the *tāla* with our fingers as shown below:

Ādi Tāla

Beat	1	2	3	4	5	6	7	8
Syllable	Ta	Ka	Dhi	Mi	Tha	Ka	Ta	Ta
Action	Beat	Little Finger	Ring Finger	Middle Finger	Beat	Turn	Beat	Turn

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Rūpaka Tāla

Beat	1	2	3	4	5	6
Syllable	Ta	Ka	Ta	Ka	Dhi	Mi
Action	Beat	Turn	Beat	Little Finger	Ring Finger	Middle Finger

Activity 8.4

Listening to a song and identifying the *tāla* pattern

- As you listen to the song, first react naturally to the beat by tapping your feet, clapping your hand, etc.
- Now, try and find how many beats this *tāla* cycle has.

Note to Teacher: Play any song with a strong rhythm in the class.

Activity 8.5

Write a lyric to *tāla*

Tāla is used to arrange *svaras* and lyrics into definite patterns in a song. Fill in the lyrics in any language to fit the below *tāla* cycles with one syllable per beat and then recite it.

Teen Tāla (Hindustani)

Mātrā	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
Example	Once - upon a	Time there lived a	Little girl who	Liked to sing songs
Your lyric				

Rūpaka Tāla (Carnatic)

Mātrā	1 2	3 4 5 6	1 2	3 4 5 6
Example	Ra ma	Ja ya ra ma	Krish-na	Ha re Krish na
Your lyric				

You can use any words in the rhythm, for example, *Tvameva Mātā Pitā Tvameva.*

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Activity 8.6

Fitting your song to *tāla*

- Go back to the song you created in Chapter 6 Activity 6.7 (My family tradition).
- Does your song naturally fall into a *tāla* or rhythm pattern?
- How will you modify it (by speeding it up, slowing it down, elongating or compressing a syllable, or adding or removing a word) to fit it to a specific rhythm pattern?
- Try singing or reciting your song while keeping a *tāla*/ steady beat. How does this change the feel of your song?

Through this activity, we observe how *tāla* can provide structure and definition to a song, and indeed this is one of the factors that differentiate prose (which you will find in a story) from song lyrics.

EXERCISES

Q1. Explain the following in one line:

i. *Ṣhāḍava-saṁpūrṇa* ii. *Vibhāg*

iii. *Jātis* in Hindustani Music

Q2. If a *rāga* has 6 *svaras* in the *ārohaṇa* and 6 in the avarohaṇa, what is the *jāti* of the *rāga*. Give an example from the *rāgas* you have learnt.

Q3. Which are *achala-svaras*/ *prakṛiti-svaras* and *chala-svaras*/ *vikṛiti-svaras*? Explain with examples.

Q4. Name two *rāgas* and their scales derived from Śhaṅkarābharaṇam.

Q5. Answer the following:

i. A *rāga* with 5 notes is called _____.

ii. The *Meḷakartā* system was devised by _____.

iii. Vishnu Narayan Bhatkhande grouped the Hindustani *rāgas* in the _____ system.

iv. Complete the series SMGR , RPMG ___ ___ ___ ___ ___.

Q6. What is the difference between *Jatisvaram* and *Svarajati*?

Q7. Give a brief introduction of Rāga Haṁsadhvani.

Q8. Describe one system of classification of *rāgas* with examples.

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Q9. Find out about the contributions of the following stalwarts to Indian music.

i. Tānsen
ii. Kumar Gandharva
iii. Mīrābāī
iv. MS Subbulakshmi

Q10. Identify the Rāga-jāti based on the following:

i. 5 *svaras* in *āroha* and 6 *svaras* in *avaroha*
ii. 6 *svaras* in *āroha* and 5 *svaras* in *avaroha*
iii. 5 *svaras* in *āroha* and *avaroha*
iv. 7 *svaras* in *āroha* and 7 *svaras* in *avaroha*

Q11. Complete the table.

Svara	**Note Position**	**Variant Names (Hindustani)**	**Variant Names (Carnatic)**
S			
Higher R			
Lower M			
Higher N			
Pañchama			

Q12. Write the *tāla lipi* (notation) of Teen Tāla.

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Notes

9 Music Travels Around the World

Have you travelled to a town, city, or country different from where you live? Just as human beings travel and move from one place to another, music and culture also flow between different regions and countries. So, let's pack our bags and set off on a journey!

Music and Migration

Migration is the movement of people from one place to another to settle in a new location. When populations such as people of a country or an ethnic group that originated from the same place settle in a new country, they form what is called a **diaspora**.

Over thousands of years, people moved in and out of the Indian subcontinent. And, with them, they carried not just physical possessions, but also their music. The music they carried served many purposes — it provided links to their home, helped them bond with fellow migrants, preserved their cultural practices, and also allowed them to express their feelings and hardships. Their music blended with local sounds, creating new, hybrid genres, and enriched the cultural landscape.

Chutney music

It emerged from the migration of Indians from Bihar and Uttar Pradesh to the Caribbean islands in the nineteenth and early twentieth centuries. Over time, Bhojpuri folk songs, bhajans, and instruments like the dholak blended with Caribbean styles such as soca and calypso. This fusion created a lively hybrid genre. Its lyrics mix Bhojpuri, Hindi, English, and Creole, reflecting everyday life and cultural identity. Instruments like the dholak, tassa, dhantal, and keyboards give Chutney its energetic, dance-driven sound.

Listening selections

- *Phulowrie Bina Chutney Kaise Bani* – Sundar Popo
- *Cham Cham Baje* – Drupatee Ramgoonai

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Fig. 9.1. Bhangra

Bhangra in the United Kingdom

A vibrant folk music and dance tradition from Punjab, Bhangra is rooted in energetic dhol rhythms and celebration. When Punjabi migrants settled in the UK between the 1950s and 1980s, they brought their music with them as a way to preserve their identity and community. Growing up between Punjabi homes and British cities, young musicians blended Bhangra with reggae, hip-hop, pop, and electronic sounds. This fusion led to the emergence of UK Bhangra, which is a blend of fast beats, heavy bass, Punjabi lyrics, and modern instruments.

Listening selections

- *Tutak Tutak Tootiya* – Malkit Singh
- *Dowain Jaaniya* – Heera group

Do you know?

Just as Indians have migrated to other countries, there have also been several examples of communities from other countries and continents migrating to India and bringing their music with them. Read and watch videos about the Siddi community and the Siddi Dhamāl music–dance form that combines African traditions with Gujarati folk traditions.

Fig. 9.2. Siddi Dhamāl dance

Activity 9.1

Migration in your family

Has someone you know migrated to another town, city, or country?

- Speak to a person who has migrated, and ask them to share a song that reminds them of their home with you.
- If you had to write a song about your home and family to take with you to a different place, what would it be like? Write down a few lines of lyric in your journal.

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Do you know?

The dancer icon seen in many messaging apps is inspired by flamenco, which is a tradition of song, dance, and guitar music from southern Spain, closely linked to the Andalusian Roma community. Its roots trace back to Roma migrations from Rajasthan to Spain between the ninth and fourteenth centuries, where their music blends with Jewish and Moorish cultures, creating this distinctive art form.

Families of Musical Instruments

We have studied the classification of instruments into four categories, namely string (*tata*), wind (*suṣhira*), percussion (*avanaddha*), and solid (*ghana*), according to the *Nāṭyaśhāstra*. What is most remarkable is that this classification applies to musical instruments found anywhere in the world. Musical instruments may also be classified in other ways such as based on the musical genre they belong to, which country or region they come from, or similar shared characteristics.

Do you know?

The *rāvaṇa-hatthā* is an ancient bowed string instrument. According to folklore, it was invented by Rāvaṇa in Lanka. It continues to be used as a folk instrument in Rajasthan. Can you find any other instruments that belong to this family of bowed string instruments?

Fig. 9.3. Rāvaṇa-hatthā

The lute family

It includes plucked string instruments found across Asia and Europe. All of these share a basic design—a wide resonating body and a narrow neck—but differ in materials and construction. The resonating top, or belly, may be made of wood, as in the West Asian **oud**, or skin, as in the **banjo**. Some instruments use highly specific materials—the Japanese **shamisen** traditionally uses cat skin (skin of dead animals), the Puerto Rican **cuatro** uses seasoned jagrumo wood, and the Indian **sarod** has a stretched goatskin top. In recent times, synthetic materials have also been adopted.

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Fig. 9.4. Some instruments of the lute family

*This map is representational only

The flute family

The flute is among the most ancient types of musical instruments. Archaeologists have uncovered flutes dating back tens of thousands of years. At its very basic level, a flute is a hollow tube that produces sound when the player blows air into it or across a hole on its surface. Found in nearly every culture, flutes reveal how different societies shaped the same basic idea of astonishing variety into instruments. Here's a brief comparison of some flutes from different countries.

Instrument Name: Ocarina

Region of Origin: Central America; modern form in Italy

Type of Flute: Vessel flute

Material: Clay/ ceramic

Key Features: Warm, pure tone; compact shape

Fig. 9.5. Ocarina

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Fig. 9.6. Recorder

Instrument Name: Recorder

Region of Origin: Europe

Type of Flute: Duct flute

Material: Wood or plastic

Key Features: Clear, bright tone; easy to learn

Instrument Name: *Bansuri*

Region of Origin: India

Type of Flute: Transverse flute

Material: Bamboo

Key Features: Smooth, airy sound; capable of expressive slides (*meend*)

Fig. 9.7. Bansuri

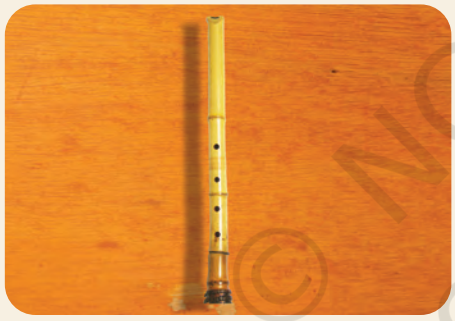

Fig. 9.8. Shakuhachi

Instrument Name: Shakuhachi

Region of Origin: Japan

Type of Flute: End-blown flute

Material: Bamboo

Key Features: Breath-rich, meditative tone; flexible pitch bending

Activity 9.2

Discovering families

Zithers are a family of stringed musical instruments.

- Can you find 4 – 5 instruments from around the world that belong to the zither family? Listen to their sound, and create a table that compares and contrasts them based on the characteristic of the sound, material used to make the instrument, technique of playing, or any other.
- Listen to the music played on two different stringed instruments. Observe their sound, and note down their similarities and differences, and how they can convey different emotions.

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Making of the Veena

Look at the following images showing the process of making a veena. Reflect on how craftspersons make each instrument with great effort.

1

2

3

4

5

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The veena is one of the oldest string instruments of India. It is traditionally crafted from a single block of wood, most commonly jackwood. The instrument has two principal parts — a resonator called the *kuḍam* and a long hollow neck called the *daṇḍi*. At the end of the *daṇḍi* is a decorative carving of the *yazhi*, a mythical creature. The veena is central to Carnatic Music and is most commonly played in southern India.

6

7

8

EXERCISES

Q1. Name two instruments that belong to the flute family and identify where they are from.

Q2. Describe some features of Chutney music (50 words).

Q3. Give two examples of musical instruments and the materials used to make them.

Q4. Match the following:

i. Cuatro	a. India
ii. Sarod	b. Japan
iii. Shamisen	c. West Asia
iv. Oud	d. Puerto Rico

Q5. Besides the standard classification into *tata, suṣhira, avanaddha,* and *ghana,* what are some other ways in which we can classify musical instruments?

Q6. Describe some characteristic features of instruments belonging to the lute family, and share some examples.

Q7. What purpose does music serve when people migrate?

Q8. Do you think the mixing of musical genres as a result of migration is beneficial? Justify your answer.

Q9. Imagine you have migrated to another state in India, leaving your family behind. Write a few lines of a song describing your emotions.

Q10. Try to listen to these instruments:

i. Violin (which is bowed)

ii. Guitar (which is plucked)

Can you explain the difference in the sounds of the instruments?

Notes

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Dance

आङ्गिको वाचिकस्तद्वदाहार्यः सात्त्विकस्तथा।
चतुर्धाभिनयो ह्येषः चतुर्द्वीपवतीं महीम्।।

नाट्यशास्त्र, अध्याय 6, 38

Āṅgiko vāchikas tadvad āhāryaḥ sāttvikastathā |
Chaturdhābhinayo hyeṣhaḥ chaturdvīpavatīṁ mahīm||

Nāṭyaśhāstra, Chapter 6, 38

Meaning: *Abhinaya* is four-fold — *āṅgika* (body gestures), *vāchika* (speech/ vocals), *āhārya* (costumes and make-up), and *sāttvika* (mental states/ emotions).

Traditional folk dance forms of Tamil Nadu potraying Poikāl Kudirai, Oyilāttam, and Silambāttam

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Note to the Teacher

The chapters in this section titled 'Dance' will help students to continue to explore their creativity by engaging in movement practices. Students will recall and revise concepts of posture, movement, and rhythm from previous grades. Introduction of new techniques and concepts such as *abhinaya*, choreography, and global dance forms have been given in this grade to enrich their knowledge of the discipline. You may modify the activities to suit your local context and the specific needs of your students.

In Grade 9 Dance, students will:

1. develop knowledge of posture, line, and disposition in dance and movement;
2. recall and revise all concepts of posture, movement, rhythm, *rasa*, and *bhāva*;
3. study and apply the tools of expression (*abhinaya*) as a communicative device;
4. be introduced to various dance forms of India, classical and other traditional forms, and the cultural diversity of India;
5. apply the concepts of posture and *abhinaya* with various kinds of dance forms experienced in class and outside;
6. be introduced to dances as cultural connections and performance traditions of Southeast Asia;
7. be introduced to contemporary Indian dance and the use of dance in popular culture, exploring creativity with movements;
8. collaborate and create solo and group choreographies, creatively using patterns and space;
9. regularly journal and research notable Indian dance personalities;
10. learn the importance of teamwork and collaborative effort in producing dance; and
11. learn that dance is for everyone, instilling values of equality and sensitivity in students.

The dance classroom needs:

1. a spacious hall with ample space for children to move and dance;
2. a space with ample ventilation and adequate lighting; and
3. a space or event to showcase their work.

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Dance pedagogy would need to:

1. continue to help the children understand dancing with a relaxed body, with importance given to breath and the holistic aspect of dance and movement;
2. guide the children according to their ability to adopt the principles provided;
3. encourage collaboration and help students to form groups and work as teams;
4. encourage regular journalling of their ideas and experiences in the Arts;
5. encourage inclusivity and gender sensitisation while learning; encourage equal participation of all students irrespective of their gender in all dances. Students with disabilities must be given equal opportunities and access to participate in all art activities and discussions; and
6. organise bagless days or field trips to help students gain exposure to the dance and movement cultures and dance institutions in their locality.

The Learning Outcomes mapped to Curricular Goals and Competencies for each chapter are listed below.

Learning Outcomes That Can Be Assessed		
Chapter 10: Components of Dance		
Curricular Goals	**Competencies**	**Learning Outcomes**
2	C–2.1	Describe the classifications of dance as well as four *abhinayas* and their application. Apply basic elements such as footwork, hand gestures, rhythm, tempo, and mood in dance sequences.
3	C–3.1	Describe and demonstrate body alignment (*sauṣhṭhava*) while performing dance movements.
4	C– 4.2	Identify the dance form and correlate *nṛitta*, *nṛitya*, *abhinayas*, *rasa*, and rhythm in the performances that they watch.
4	C– 4.1	Examine the four *abhinayas* through the work of important personalities across diverse art forms.

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Chapter 11: Dance as Visual Storytelling		
Curricular Goals	**Competencies**	**Learning Outcomes**
3	C–3.2	Discuss and compare the different types of *abhinaya* and incorporate these into their creative practice.
2	C–2.2	Perform movement sequences with different kinds of music and narration and compare the experiences.

Chapter 12: Cultural Connections Through Dance		
Curricular Goals	**Competencies**	**Learning Outcomes**
1	C–1.2	Interact with art professionals and find out more about what interests them in dance.
4	C– 4.1	Create a dance sequence inspired by elements from diverse Indian and global dance forms.

Chapter 13: Dance Choreography		
Curricular Goals	**Competencies**	**Learning Outcomes**
2	C–2.2	Contribute ideas and reflect on the collaborative process of dance choreographies.
3	C–3.1	Creatively use space and directions in their solo and group choreographies.

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10 Components of Dance

Do you know that the Ganga is one of the most ancient rivers in India, yet its waters are always fresh and free-flowing. Similarly, in dance, the movement vocabulary and concepts that you have learnt so far are like an ancient river of knowledge that gets refreshed each time you practise and revise. The deeper you delve into this knowledge, the more you create innovatively. **This is when dance (*nṛitya*) becomes '*Nitya Nūtana aur Purātana*', meaning it is simultaneously old, yet can always bring newness.**

Now, let us rediscover *nṛitya*!

Fig. 10.1. Elements of dance

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Fig. 10.2. A dance performance by the students

Where there is a body, there is dance. Dance begins not with perfection, but with sensitivity to the body. Thus, it is dance itself that awakens the dancer.

What Constitutes a Dance Movement?

For dancers, the body is a medium through which all movement comes alive. Since dance begins in the body, its alignment, balance, and graceful control shape the strength and clarity of every movement. Proper body posture forms the foundation of all technique and helps prevent injuries that arise from incorrect alignment. Just as in any physical activity, in dance too, warming up prepares the muscles and joints, ensuring that movements are free, fluid, and safe.

Fig. 10.3. Flow in dance

In Indian dances, this physical awareness is deepened through a conscious harmony between breath and body, allowing dancers to sense and direct the flow of energy within, similar to yoga. A well-aligned body allows the free flow of energy, enhancing endurance, stamina, and emotional expression. Before learning any dance movement, a dancer must first understand how to hold the body correctly.

Now, let us experience how awareness of body alignment transforms an ordinary movement into a stylised dance movement—almost like a sculpture coming to life!

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Activity 10.1

Explore geometry through your body

Fig. 10.4. Saușhṭhava pose

- *Saușhṭhava* pose: Hold your body with poise and alignment. Imagine the central meridian line passing vertically through your body. Try aligning your ears, shoulders, and waist in one line.

- Stand upright with your feet joined together. Distribute your body weight evenly on both feet. (Observe if you are leaning slightly forward or backward?)
- Place your hands on your waist. The elbows, shoulders, and head are in a natural position (as shown in the Fig 10.4).

Fig. 10.5. Improper Saușhṭhava pose

Fig. 10.6. Improper Saușhṭhava pose

- Keep your torso upright and lifted. Stand balanced and alert, body erect yet relaxed, ready to move with control and grace. This poised stance of a dancer is called ***saușhṭhava***.
- Now try simple dancing actions whilst maintaining *saușhṭhava* like walking, turning, jumping, and using your limbs.

Activity 10.2

Visual composition in dance: explore shapes and emotions

- Create lines and shapes with different parts of your body—a diagonal line with your arms, a quadrangle with your lower body, or an arc with your torso, etc.

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Fig. 10.7. (1) Curve; (2) Diagonal; (3) Quadrangle

- Try forming shapes with your entire body — stretching, balancing, creating curves, and arcs through bends, etc.
- These linear or curved forms, created through the coordination of your body parts, are called ***rekhā*** in dance.
- With bright, expressive eyes and a pleasant face, reflect your joy, or any emotion. This is your disposition or ***rūpa***.

Developing alignment (*sauṣhṭhava*), clear lines (*rekhā*), and a good disposition (*rūpa*) help your movements feel more balanced, expressive, and confident, and each dancer discovers this in their own unique way.

Body in Motion: Revisiting the Basics of Dance

Revisiting body movements in dance

Fig. 10.8. Dancing bodies

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Let us recall

Revisit the concepts of body postures (*sthāna*), dynamic movements of the lower limbs (*chārī and gati*), and jumps and spins (*utplavana* and *bhramarī*) from your textbooks *Bansuri* and *Kriti*. Revisit the *karaṇa* you have learnt in your Grade 8 textbook *Kriti*.

Revisiting rhythm (*tāla*) and tempo (*laya*)

Have you noticed that our hearts beat in a repetitive pattern? Your heartbeat is your own intrinsic and unique rhythm. When you run, your heart beats faster, or when you sleep, it slows down. This is the natural regulation of the tempo or speed (*laya*) of the heartbeat. Rhythm and tempo go hand in hand in dance, and different dances have different rhythmic patterns and tempos.

All Indian dances are based on rhythm and tempo. The basic rhythmic patterns used in many Indian dance forms are in cycles of 3, 4, 5, 7, and 9 beats and can be permutations and combinations of these. The three basic tempos are slow, medium, and fast. Have you noticed any regional dance style in which the tempo progressively increases to reach a peak at the end?

Let us explore

Now create a dance movement in your regional dance style using the concepts of *tāla* and *laya*.

Activity 10.3

Combine and connect to create a flow in dance

- Divide yourselves into groups of four.
- Choose any five shapes created in Activity 10.2 and connect each of these consciously to form a continuous, uninterrupted flow of movement.
- Decide on an intention or mood, such as joy, sorrow, excitement, etc.
- Based on this, decide how you will connect the shapes. Will they be slow, swift, sharp, or gentle? This is called the transition.
- Now, try moving from one shape to another with a suitable seamless transition. This is what makes a dance movement!

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- Choose a rhythmic cycle from any beats (3, 4, 5, 7, 9), decide on a tempo, and repeat the movement as stated in the previous step.
- Present your creation to the class.

Let us explore

Try creating a dance movement that flows like a river — ebbing, flowing, and overflowing with ripples and whirlpools. Connect with what you have learnt about rivers and oceans in Social Science.

Note to the teacher: Divide the class into groups of four. Play any instrumental music that matches the students' chosen mood and tempo. Encourage them to notice how intention and rhythm influence the quality of their movement. The teacher can also encourage different groups to learn each other's movements and combine them.

Revisiting *Nṛitta* and *Nṛitya*

According to the ***Abhinaya-darpaṇam***, the text you have learnt about in the Chapter Introduction to the History of Art:

Fig. 10.9. Abhinaya by a dancer

Nṛitta means non-narrative dance comprising pure dance movements.

Nṛitya is a dance which narrates or expresses a story/ meaning.

In Indian dance, *nṛitta* is an expression of joy without conveying any meaning, and *nṛitya* is a blend of *nṛitta* along with expressive communication called *abhinaya*, thus making dance both beautiful and meaningful.

In some dances, these elements are fully merged with no visible demarcation.

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Chaturvidha Abhinaya — The Four Forms of Expressive Communication

In Indian dance, the method of expressing and communicating the main idea of a performance in a beautiful and meaningful way is an art in itself, and is known as ***abhinaya***. Different emotions are expressed through the ***Chaturvidha Abhinaya***, transferring the feeling to the audience, creating the aesthetic enjoyment, or *rasa*.

There are four main ways of expressive communication, together known as *Chaturvidha Abhinaya*: *āṅgika, vāchika, āhārya,* and *sāttvika*.

Āṅgika Abhinaya — using the body

Fig. 10.10. Severed head of the Goddess Chhinnamastā depicted in Odissi by two dancers

Fig. 10.11. The Boat Man (Nabik) in Seraikela Chhau, Jharkhand

Observe how the stance accentuates the act of rowing of the boat.

Fig. 10.12. Gambhir Singh Mura (1930–2002)

Gambhir Singh Mura (Padma Shri) was a prolific artist and teacher of the Purulia Chhau (a UNESCO recognised masked dance-drama from West Bengal), who worked extensively on organising indigenous and animal movements to develop the movement vocabulary of Chhau.

Let us explore

Try out the stance in Fig. 10.11 and see how you feel. What expression do you think the dancer must have carried behind the mask?

Do you know?

Mayurbhanj Chhau does not use mask and has stylised movements of the body to express an idea or meaning, while Seraikella and Purulia Chhau use impressive masks.

Vāchika Abhinaya — using verbal elements

When the dancer uses ***vāchika*** (verbal elements) for expressive communication, it is known as *Vāchika Abhinaya*. Verbal elements include spoken or sung words, poetry, music, and rhythmic syllables that support the dance.

The Mahārīs of Shree Jagannatha Temple (Odisha) and the temple dancers of the Somnath Temple (Gujarat) and the Brihadeeswara Temple (Tamil Nadu) traditionally sang as they danced, their voices resonating within the *garbha-gṛiha* (inner sanctum) during ritual offerings.

During the annual Sāvan Jhūlā festival in Ayodhya, *kathākārs* narrate stories from the *Purāṇas* through live singing and dancing, often interspersed with humorous anecdotes to engage the audience and convey spiritual messages.

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Fig. 10.13. Abhinaya by Mylapore Gouri Amma (1892–1971)

Fig. 10.14. Archival image of Sadir artists singing live while dancing

Āhārya Abhinaya — using appearance

Costumes, jewellery, make-up, and props help create the character and mood.

Fig. 10.15. Kolī was presented at the first Republic Day Parade on 26 January 1950

The movements of the Kolī dance of the fisherfolk community of Maharashtra are a mimetic representation, portraying the rowing of boats, casting of nets, waves of the ocean, etc., using oars and fishing nets as props.

In the Javārā-nṛitya of Madhya Pradesh, women dance while balancing pots containing millet shoots on their heads.

Fig. 10.16. Javārā-nṛitya

Fig. 10.17. Pulikaḷi

In Pulikaḷi (the Tiger Dance of Kerala), body painting and a tiger mask are coupled with ferocious movements.

Pulikaḷi pioneer **Chathunni Asan** participated in the famous Pulikaḷi performed during the Onam festival (Thrissur, Kerala) for 60 years.

Fig. 10.18. Chathunni Asan (1941–2019)

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Kathakali artists' make-up in progress. This dance form has elaborate make-up and costumes, with different face colours and headgear for different male characters. The white make-up accessory is made out of rice mixture.

Fig. 10.19. Kathakali make-up

Creative use of masks and stilts as props by **Astad Deboo** (Padma Shri), who was a pioneer of contemporary dance in India.

Fig. 10.20. Astad Deboo (1947–2020)

Let us explore

Recreate a tiger dance with your own interpretation.

Sāttvika Abhinaya — using inner emotion

The term '*sāttvika*' is derived from '*sattva*', which indicates purity and harmony. In the context of *abhinaya*, *Sāttvika* is an immersive enactment in which the dancer generates and projects deep feelings and distilled emotions that are then felt by the audience. A dancer's concentrated mind brings forth the inner feeling through focus and clarity, making the expression genuine, believable, and heartfelt. Dancers draw on observations and experiences from life. Dance maestros of India were known for conveying emotions (with *bhāvas* to recreate *rasa*) to the entire audience through their *Sāttvika Abhinaya*.

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Let us recall

Revisit the concept of *bhāva* and *rasa* as studied in your Grade 8 textbook *Kriti*.

Fig. 10.21. Ranjana Jhaveri (1930–2017)

Rādhā in 'bliss', dancing with Kṛiṣhṇa, as depicted by **Ranjana Jhaveri** in Manipuri. She and her sisters became the first dancers from outside Manipur to learn Manipuri and disseminate it to the world audience. She was renowned for her beautiful, expressive quality.

'Anger' as depicted by the Bharatanatyam exponent **Saroja Vaidyanathan** (Padma Bhushan), who was known for her many innovative choreographies and prolific teaching.

Fig. 10.22. Saroja Vaidyanathan (1937–2023)

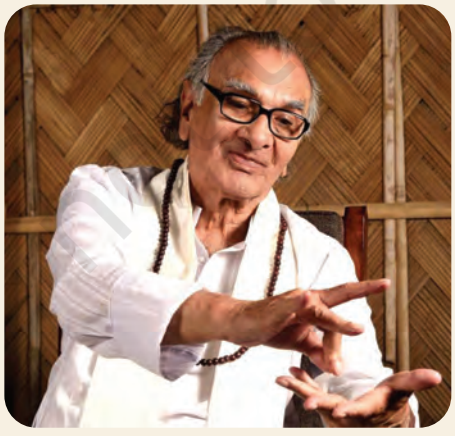

Fig. 10.23. Jatin Goswami (1933–Present)

Using the fingers to depict a bee buzzing around a flower. Observe how the eyes convey the expression of a bee concentrating upon extracting nectar from the flower.

Sattriya maestro **Jatin Goswami** (Padma Bhushan), who played a pivotal role in bringing Sattriya out of the Vaishnavite monasteries (*sattrās*) of Assam and onto the modern stage, both nationally and internationally.

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Kanak Rele portraying 'pain' and 'fear' in Mohiniyattam. A Padma Bhushan awardee, this pioneer of Mohiniyattam was not just a dancer, academician, scholar, and educator but also a lawyer.

Fig. 10.24. Kanak Rele (1937–2023)

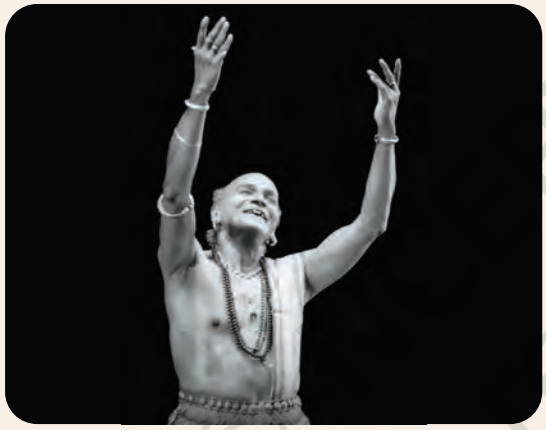

Fig. 10.25. Kelucharan Mohapatra (1926–2004)

Odissi exponent **Kelucharan Mohapatra** depicting 'joy'. He is credited with the revival and popularisation of Odissi and is the first individual to receive the Padma Vibhushan from Odisha.

Bipin Singh's expression of serenity. He was a distinguished Indian choreographer, teacher, and scholar, celebrated for his pivotal role in popularising Manipuri across India and internationally.

Fig. 10.26. Bipin Singh (1918–2000)

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Activity 10.4

Experience dance: one of the best ways to learn is to observe!

Watch a live dance performance, or watch the video screening of a dance performance in school.

It is time to begin your journey with journalling.

- Describe the dance form you watched or the music you heard.
- After watching the programme document in your journal.
- Describe whether you enjoyed the song, rhythm, and tempo.
- Mention the different *āṅgika* elements used (do not miss the hand gestures).
- Which part of the dance did you enjoy most? Did it bring to mind any particular emotion in you? Describe your feelings.
- Describe the costume, props, and stage decor (if any). Could you connect it to any particular region of the country? Explore these further.

Note to the teacher: Invite a dancer or troupe to perform at school.

Dance in Cinema

You must have seen many dances in the films you have watched in the past. Did you recognise any similarities between the various Indian dance forms you have been introduced to so far?

From its earliest times, Indian cinema has incorporated dances based on various Indian dance traditions. Older Hindi movies like *Jhanak Jhanak Payal Baje*, *Mughal-e-Azam*, *Pakeezah*, and *Amrapali*, the Tamil movie *Thillana Mohanambal*, the Telugu movies *Sankarabharanam* and *Swarnakamalam*, the Marathi movie *Sangte Aika*, and the Odia movie *Maa* featured excellent portrayals of Indian dance traditions. Even globally, in 1957, the Indo-Soviet co-production film titled *Pardesi*, also known by its Russian title *Khozhdenie za tri*

Fig. 10.27. Scenes from the movie Vishwaroopam

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morya (Journey Beyond Three Seas), featured a dance representing a temple dancer resembling Bharatanatyam. More recently, the Manipuri film *Sanabi* and the Tamil film *Sringaram* have been appreciated as films potraying dances. Many other dances in films have been inspired by Indian traditions in recent times, like Bhangra in *Jab We Met*, Kathak in *Devdas*, Ghoomar in *Padmavat*, Garba in *Hellaro*, Bharatanatyam in *Manichitrathazhu*, the Gussādi dance of the Lambadi community in *Bahubali: The Beginning* and Lāvaṇī in *Natarang*.

Do you know?

The first dance film, *Kalpana*, was made by the legendary creative dancer Uday Shankar way back in 1948. You may watch it online.

Discussion circle

Do you have any favourite dance forms from films with Indian dance at its roots?

Kumari Kamala (Kamala Lakshman) was an Indian dancer and actress who began her career as a child artist and appeared in almost 100 Tamil, Hindi, Telugu, and Kannada films during her lifetime. She starred in the first Technicolour Tamil film *Konjum Salangai* (1962), with Bharatanatyam as a central theme. She was honoured with both the Sangeet Natak Akademi Award (1968) and Padma Bhushan (1970).

Fig. 10.28. Kumari Kamala (1934–2025)

Activity 10.5

Your journal entry of cinematic dance

- Pick a dance sequence from a film and watch it with your classmates. It could be your favourite dance performance, a dance form belonging to your region or any of the above mentioned film dances.
- Discuss and correlate the performance to an Indian dance form.

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EXERCISES

Q1. Which of these are not essential for proper body alignment?

i. *Sauṣhṭhava* ii. *Vāchika* iii. *Rūpa* iv. *Rekhā*

Q2. Explain any one of these.

i. *Nṛitta* and *Nṛitya* ii. Rhythm (*tāla*) and Tempo (*laya*)

iii. *Sauṣhṭhava*

Q3. Identify the *abhinaya* represented in the following pictures and fill in the blanks.

Fig. 10.29. Purulia Chhau costume

Fig. 10.30 Yakṣhagāna

Fig. 10.31. Expression in Mohiniyattam

Fig. 10.32. Krishna in Sattriya dance

Q4. Fill in the blanks with the name of a legend in the dance forms.

i. Kathak - ----------
ii. Sattriya - ----------
iii. Purulia Chhau - ----------
iv. Pulikaḷi - ----------
v. Kathakali - ----------
vi. Mohiniyattam - ----------
vii. Bharatanatyam - ----------
viii. Odissi - ----------
ix. Manipuri - ----------

Q5. Journal: Present your observations based on the following:

i. The performance watched

ii. The cinema dance sequence

a. Explore your understanding of all the dance elements you have learnt in this chapter in the above two dances.

b. Reflect on your choice of cinema dance sequence.

c. Analyse it based on all elements learnt in this chapter — body movements, language, costume, emotional context, rhythm, and tempo.

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11 Dance as Visual Storytelling

0914CH11

Many Indian dance forms are deeply rooted in the tradition of storytelling. Often described as *dṛiśhya-kāvya*, or visual poetry, Indian dance uses movement, gesture, and facial expression to communicate meaning clearly and powerfully. Through this expressive tradition, dancers bring to life a wide range of narratives—from classical literary works such as Kālidāsa's *Abhijñāna-Śhākuntalam* to modern interpretations of Shakespeare's *Romeo and Juliet*; the rhythms of seasonal cycles and the journey from sowing seeds to harvest, scenes from everyday life, and the lived experiences of people.

Fig. 11.1. Romeo and Juliet in Kathak

Fig. 11.2. Dyūta-krīḍā scene from the Mahābhārata in Kathakali

In the previous chapter, we saw examples of the four types of *abhinayas*. The integrated use of *abhinayas* in dance allows for the emotion and intent to be transmitted to the audience. Let us creatively explore ***Āṅgika, Vāchika,*** and ***Āhārya Abhinayas!***

Āṅgika Abhinaya

It refers to using the body as a tool for communication and articulation in dance. Every dance form has its own movement vocabulary and signature movements that distinguish it from others. The *āṅgika* can include various types of stylised movements such as *sthāna, chārī, gati, utplavana, bhramarī*, and *hastas*, which you can recall from previous grades.

Activity 11.1

Strike a sculpturesque pose

- The sixth-century CE Dancing Śhiva from Badami is depicted with 18 hands, and permutations and combinations of these hands can lead to 81 different dance poses!

Fig. 11.3. Sculpture of Dancing Śhiva, Badami, Karnataka

- Identify a few poses with hand gestures and try them out yourself.

Fig. 11.4. Striking a pose depicting Dancing Śhiva

Fig. 11.5. Dancers depicting dance of Śhiva

- Add any movement, walk, jump, spin, or combinations of these to create your own movement sequence that communicates a story reflecting the dance of Śhiva as seen in the sculpture.

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Vāchika Abhinaya

It refers to the use of verbal elements such as speech, poetry, lyrics, narration, and dialogue for expressive communication in dance. This even includes the recitation of rhythmic syllables. Through *Vāchika Abhinaya*, the dancer communicates the essence of the story or shares the energy of the performance. These aural elements create the soundscape that shapes a dance's movement vocabulary.

Fig. 11.6. Vāchika Abhinaya in Kuchipudi

Fig. 11.7. Bauls from West Bengal sing, narrate, and dance with Bhakti songs

Activity 11.2

Experience dance through sound, song, and silence

- **Dance with instrumental music:** Perform signature movements of any regional dance that uses only instrumental music. You may also use claps or rhythmic syllables such as dha, ta, ka, dhin, or create your own syllables while dancing. Here are a few examples for you — Tārpā dance (Maharashtra), Dhimsā dance (Andhra Pradesh), Kaikoṭṭikaḷi (Kerala), and Rāut Nāchā (Chhattisgarh).
- **Dance with lyrical music:** Perform the signature movements of a regional dance form that uses songs with lyrics. For example, Bihu (Assam), Ghoomar (Rajasthan), Dhamāl (Haryana), and Rāuf (Kashmir).
- **Dance to your own singing:** Sing a regional song learnt in your music class and perform simple movements in any dance style of your choice.

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Discussion circle

It's time to contemplate!

- Share and compare your experiences of dancing to instrumental music and lyrical music.
- Did you feel you were communicating through your dance? What emotions did you convey?
- How did you feel while singing and dancing simultaneously? Compare it to when you dance without singing.

Note to the teacher: Divide the class into groups so that each group experiences all three aspects of the activity in short segments. After the activity, allow time for students to discuss their observations and experiences of responding to different *vāchika* elements in dance.

Āhārya Abhinaya

It is the use of *āhārya* (visual elements) such as costumes, make-up, and props to convey visual narratives, cultural context, and mood in dance. A striking feature of any dance is its costume and make-up. Often, a dance form can be identified simply by its costume, as it reflects the region's textile and jewellery traditions. Props may also support rhythmic patterns. For example, the Lezim with its metal cymbals provides aural accompaniment to the energetic Lezim dance of Maharashtra, while the chikkā, a wooden clapper used in Bhangra from Punjab, adds both visual and rhythmic complexity. In harvest dances, movements often imitate farming activities and representative props may be used.

Fig. 11.8. Students performing in different costumes

Activity 11.3

Spot the *āhārya* and identify the dance

- In Figs. 11.9–11.16, identify the dance form based on the costume, make-up, and accessories, and write its name below.
- The dance forms (in no particular order) are: Lāvaṇī (Maharashtra), Cheraw (Mizoram), Kullu Nāṭī (Himachal Pradesh), Baigā (Madhya Pradesh), Pūjā Kunitā (Karnataka), Siddi Dhamāl (Gujarat), Bastar (Chattisgarh) and Phāg (Haryana).

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Fig. 11.9.

Fig. 11.10.

Fig. 11.11.

Fig. 11.12.

Fig. 11.13.

Fig. 11.14.

Fig. 11.15.

Fig. 11.16.

EXERCISES

Q1. Describe and show how you can use these elements in your *Āṅgika Abhinaya*. Choose any two of the following.

i. *Chārī/ gati*

ii. *Utplavana* and *bhramarī*

iii. *Hastas* – Hand gestures (Grade 8 Textbook *Kriti*)

Q2. Which of the *Vāchika Abhinaya* elements have you explored? Describe how each of them helped you communicate your idea and thoughts?

Q3. In which Indian dance forms do the dancers simultaneously sing and dance, either solo or in group. Give three examples and mention the states they belong to.

Q4. Explain the elements of *Āhārya Abhinaya* in two dance forms you have learnt in class. Can you connect any of the *āhārya* elements with what you have learnt in Visual Arts?

Q5. Do you think appropriate costume enhances the movement or the *āṅgika* of any dance form?

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12 Cultural Connections Through Dance

0914CH12

Culture connects people beyond boundaries. Our customs, social traditions, regional ideas, and beliefs together shape our culture. People from different cultures can connect and develop mutual respect through shared appreciation of diverse dance traditions. For example, dance forms like Dandiya and Bhangra have travelled beyond our borders with the Indian diaspora and are now being enjoyed across the world. They are no longer limited to a single community and have become part of the wider local culture wherever they are performed. Indian dance forms have also been adopted by international dancers promoting cross-cultural relations.

Fig. 12.1. The global presence of Bhangra (1) Flashmobs in Birmingham; (2) Half-time performances at NBA games in the USA; (3) Stage competitions in Singapore; and (4) Lohri celebrations in Punjab

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A Dance for Every Situation

Dance is a reflection of human experiences. From birth to death, you can find dances associated with every aspect of life in India. Many dances are performed to celebrate key moments in life — Badhāī of Madhya Pradesh and Sohar of Bihar are performed to celebrate birth, while Khoriyā of Haryana and Chholiyā Nṛitya of the Kumaon region of Uttarakhand are performed at weddings and in processions. Naṭa-Saṅkīrtana of Manipur is an integral part of funeral rituals in the Vaishnavite communities of the region. Nāṭī of Himachal Pradesh is a colourful dance performed at weddings, among other celebrations. Jhūmar of Bihar is a celebratory dance that is performed year around.

Fig. 12.2. Naṭa-Saṅkīrtana of Manipur

Fig. 12.3. Chholiyā Nṛitya of Kumaon, Uttarakhand

Bārḍo Chham from Arunachal Pradesh symbolises the journey between death and rebirth and is presented as the victory of good over evil. India also has numerous harvest festival dances, such as Bihu from Assam and Hojāgirī from Tripura. Taraṅgmel of Goa is a vibrant community dance in which performers carry colourful flags as props and move to various percussion instruments such as the dhol and tāśhā. Often, the dancers rhythmically, and in unison, cry out the words 'ho ho', which energises them and helps maintain coordination. The Ummattāṭ from Karnataka begins with an invocation to the river Kaveri and has its origins in harvest festivals.

Fig. 12.4. Bārḍo Chham from Arunachal Pradesh

Fig. 12.5. Hojāgirī from Tripura

Safety disclaimer: Do not imitate these dance forms without teachers' supervision.

Rani Machaiah was awarded the Padma Shri in March 2023 for her work in preserving and popularising the Ummattāṭ folk dance of the Koḍava community in Karnataka.

Fig. 12.6. Rani Machaiah receiving the Padma Shri from the honourable President of India Droupadi Murmu

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Activity 12.1

Journalling your own dance culture

- Find information on the folk, tribal, popular, classical, and contemporary dances from:
  - your State/Union Territory of residence; and
  - any State/Union Territory that does not share a geographic boundary with your State/Union Territory of residence.
- Organise the information and photographs you collect into your **journal**. Write about the different details of the dance practice, such as the instruments, songs, recurring syllables, and costumes associated with the dance, as well as the occasions for performance, venues, etc.

Activity 12.2

Become a part of your chosen dance culture

- Divide yourselves into groups of four or five. Discuss amongst each other and choose two dance forms, one from your region and one from a different region, based on the dances you have chosen.
- Using videos and other available resources, learn dance movements from the two dance forms that you have researched in Activity 12.1.
- Discuss the signature movements and other aspects of the dance that are appealing to you within the group.
- As a group, introduce the dance forms to the rest of the class and present short performances of the two dance forms.

Activity 12.3

Cross-cultural collaboration in dance

Create and perform a short dance piece, combining elements from two dance forms selected by your group. You may continue with the selection made by your group in Activity 12.2 or choose two other dance forms. Be creative while remaining respectful to both the dance traditions you are fusing in this collaboration. What was your experience in fusing the two dances respectfully?

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Note to the teacher: Encourage students to present their dance choreography at events such as a school assembly, annual function, etc.

Activity 12.4

Dance voices — be a dance podcaster/ interviewer

This activity has three stages: Pre-production, Production, Post-production

Pre-production: Involves conducting background research and planning for the interview

- Compile a list of dance schools, institutions, organisations, and well-known dance artists in your region and neighbouring regions. Remember that a dance school or institution is not only a place to learn dance but also a cultural resource centre for the local community.
- Prepare a set of questions about the functioning of a dance organisation or the life/ career journey of a dance artist or a dance teacher.
- Encourage curiosity and open-ended inquiry. Every question helps uncover something new and adds to the learning process.

Production: Focuses on conducting and recording the interview

- Visit the selected dance school/ institution/ organisation/ dance artist in a group along with a teacher.
- Assign roles: Some members act as podcast interviewers, while others handle lighting, recording, and technical support.
- Conduct the interview preferably in video format; if not possible, an audio recording may be used.

Post-production: Involves shaping the recorded material into a polished podcast and highlighting key moments from the experience

- If it's possible, edit the recorded content to create the final dance podcast.
- You may also create short excerpt videos or highlight key moments and important learnings from the interaction, especially inspirational insights shared by the artist that can be applied to daily life.
- Present your key takeaways in class.

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Note to the teacher: Divide students into groups based on the number of artists/ institutions accessible for an interview. If there are limitations related to meeting artists in person, students may conduct online or telephone interviews with the dance practitioners. In such cases, students can summarise the conversation, reflect on their experience, and present their findings in any convenient format instead of producing a full interview.

One Story, Many Renditions

Do you know?

Trade and travel from the eastern shores of Bharat since the first century BCE led to significant cultural, religious, and linguistic exchanges. It is believed that the region of Kaliṅga has records of *Bāli-yātrā* from the third century BCE, which is a festival marking the beginning of trade voyages that commenced after the monsoons, on *Kārtika-Pūrṇimā*. Even today, *Bāli-jātrā* is celebrated in Odisha with vibrant songs and dances, keeping alive the memory of those ancient maritime traditions.

From the seventh to the fourteenth century CE, a shared movement and performance vocabulary began to emerge across Southeast Asia.

Fig. 12.7. Rāmalīlā, August 1949 Lord Rāma and Lakṣhmaṇa are receiving Vibhīṣhana, the brother of Rāvaṇa

Fig. 12.8. Scene from Rāmalīlā

The popular dance-theatre tradition of *Rāmalīlā*, which has its roots in the *Kuśhīlava* traditions, developed in the form we see today during the seventeenth century CE and is performed around the festival of Dussehra (Vijaya-daśhmī).

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The *Rāmāyaṇa* became a central theme and was interpreted, retold, and danced in the performing arts of several regions, each adapting the narrative to its own cultural style, dance language, and local aesthetics. This is an example of how the same story connects different dance traditions around the world.

Region/ Country	Local name of the *Rāmāyaṇa* tradition	Form of presentation/ Dance style
Thailand	*Ramakien*	Performed through the classical masked dance-drama form—Khon
Java (Indonesia)	*Sendratari Rāmāyaṇa*	A large-scale dance-drama presented in open-air theatres
Bali (Indonesia)	*Kecak*	Performed with a rhythmic ensemble dance with vocal chanting ('cak-cak')
Myanmar	*Yama Zatdaw*	Performed as a dance-drama
Philippines	*Singkil*	A traditional dance narrating a segment resembling the *Rāmāyaṇa*
Laos	*Phra Lak Phra Rām*	A classical dance-drama adapting the *Rāmāyaṇa* narrative
Cambodia	*Reamker*	A *Rāmāyaṇa* version presented by the Royal Khmer Ballet through classical dance

Note to the teacher: Play videos of different South Asian versions of the *Rāmāyaṇa* in class and ask students to observe characteristic elements such as signature movements, music, costumes, and make-up.

To deepen this cultural journey, let us take a brief look at how the *Rāmāyaṇa* lives on beyond performance.

One of the most striking examples is the figure of Hanumān, whose form appears in sculptures across Southeast Asian regions, each reflecting local styles and artistic traditions.

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A sculpture captures movement in stillness, and dance captures stillness even in movement!

Fig. 12.9. Iconic Hanumān of Kalakshetra. C.K. Balagopalan as Hanumān

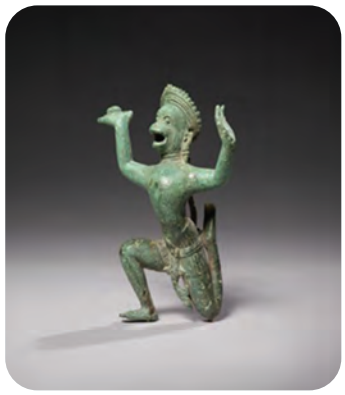

Fig. 12.10. Flying Hanumān Cambodia, Koh Ker style, 10th century CE

Fig. 12.11. Hanumān from Cambodian Reamker presented by Royal Khmer Ballet, 1915

Activity 12.5

A creative *Rāmāyaṇa* presentation

- In groups of three or four, select any episode from the *Rāmāyaṇa* and present it through a dance sequence in a style of the group's choice.
- Each group member may play a different role or character from the chosen episode.
- As you choreograph, explore whether elements from different *Rāmāyaṇa* presentations can be thoughtfully incorporated into your interpretation, such as characteristic gestures, group formations, musical patterns, costumes, or storytelling styles.
- The groups may choose any movement vocabulary or a combination of styles they are comfortable with to best present the episode.

Fig. 12.12. Rāmāyaṇa in Indian dance

Fig. 12.13. Rāmāyaṇa in Khon dance from Thailand

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EXERCISES

Q1. Name a dance form that has a global presence. Describe where it is performed and by whom.

Q2. Match the following:

i. Dance in funeral rites	a. Bihu
ii. Dance as a celebration of good harvest	b. Naṭa-Saṅkīrtana
iii. Martial art presented as a dance	c. Garba
iv. Dance for community joy and togetherness	d. Mayurbhanj Chhau

Q3. What is the importance of taking consent from the interviewee as a part of the production process of any podcast/ interview.

Q4. Match the following:

i. Thailand	a. *Reamker*
ii. Java (Indonesia)	b. *Phra Lak Phra Rām*
iii. Bali (Indonesia)	c. *Ramakien*
iv. Laos	d. *Sendratari*
v. Cambodia	e. *Kecak*

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Notes

13 Dance Choreography

Just as a river's flow is directed around rocks and pebbles, choreography shapes the way a dance flows. Choreography is the art of creating and arranging dance movements to form a visual pattern or spectacle. The placement of dancers, their directions, pauses, and movements are decisions choreographers make to bring their vision to life.

0914CH13

Do you know?

The first known thinker on the idea of choreography in India is Sage Bhārata, the author of the *Nāṭyaśhāstra*. More than 2000 years ago, he described a concept called '*Piṇḍībandhas*', which are group formations characterised by clustering, weaving, linking, and moving in coordinated shapes.

Many of these ancient ideas appear in choreographies even today, such as:

- group formations and shapes;
- coordinated travelling patterns; and
- movement flow in unison or in opposition.

Choreography and Collaboration

In the context of Indian dance, one would use the term '*nṛitya-saṁrachanā*' (dance creation) to refer to dance choreography.

Creating a dance piece involves imagination, planning, teamwork, and the thoughtful use of all the elements and techniques of dance and

Fig. 13.1. Interlinked hands in a dance formation

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Fig. 13.2. Circular movement pattern in dance

movement you have learnt so far. A choreographer works collaboratively with the dancers to shape ideas, experiment with movement, and refine them before the final presentation. The soundscape can be instrumental, lyrical, or even silent! The choreographer can choose to match the rhythm or create cross-patterns with rhythm. The possibilities are endless...!

A choreography includes the following:

Concept: A clear subject, story, or theme that the dance will explore (for example, seasons, friendships, journeys, celebrations, emotions, or socially relevant ideas)

Style: The chosen genre of presentation (for example, theatrical, lyrical, fantasy-based, narrative, folk-inspired, or abstract)

Movement Vocabulary: The dance style(s) used in the piece (for example, classical, folk, contemporary, freestyle, or a combination)

Time: Decisions about rhythm, tempo, pauses, and timing that influence the mood and pacing of the choreography

Space: Use of formations, directions, spatial levels, distances between dancers, and patterns across the performance space

Choreographic Tools: Devices such as repetition, contrast, canon, unison, variation, formation changes, mirroring, and the use of props

Practice and Refinement: Rehearsing, editing, and polishing movement sequences to create clarity, synchronisation, and expressive impact

Now, let us explore the two aspects of choreography — movement patterns and use of space.

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Movement patterns in choreography

There are infinite ways in which patterns can be created through movement. The process of creating movement patterns can include:

- linking movements into sequences;
- designing shapes with the body;
- arranging dancers into formations; and
- creating symmetry or asymmetry.

Movement patterns in choreography carry layered meanings, especially within folk traditions. Rooted in everyday life and collective experience, these patterns emerge through simple steps, repetition, and group formations. In Indian regional dances, such movement vocabulary becomes a reflection of community life like shared work, social bonds, and collective celebration expressed through bodies moving together in rhythm.

Human formations, such as pyramids, are commonly seen in several Indian dance forms.

Fig. 13.3. Dance by the Naga Community, Hornbill festival

Fig. 13.4. Mallakhamba from Maharashtra

Fig. 13.5. Karagāṭṭam from Tamil Nadu

Fig. 13.6. Bhangra dance from Punjab

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Let us explore

Folk dance movement patterns often resemble patterns from daily life, nature, and the cosmos. What patterns from nature can you take inspiration from for your choreographies?

Fig. 13.7. Bagurumba Butterfly dance from Assam

Fig. 13.8. Manjushree and Ranjabati Chaki Sarkar as Māyā and Prakṛiti in Modern Indian dance (Nava Nritya)

Nava Nritya of Manjushree Chaki Sarkar

Manjushree Chaki Sarkar was trained in Indian dance forms in Kolkata in the 1950s. She later spent several years in the USA, where she was exposed to Western modern and contemporary dance. On returning to India, she felt the need to develop a new contemporary dance vocabulary rooted in Indian aesthetics. Drawing on her background in cultural anthropology, she reimagined her work as **Nava Nritya**, creating a new dance vocabulary based on Indian aesthetics. She was assisted in this work by her daughter **Ranjabati**.

She received the Sangeet Natak Akademi award in 1994.

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Spatial usage in choreography

One of the key skills of a choreographer is to understand the dancing space. Mapping the dance floor to make various lines and shapes enables the choreographer to visualise the possibilities of movement patterns.

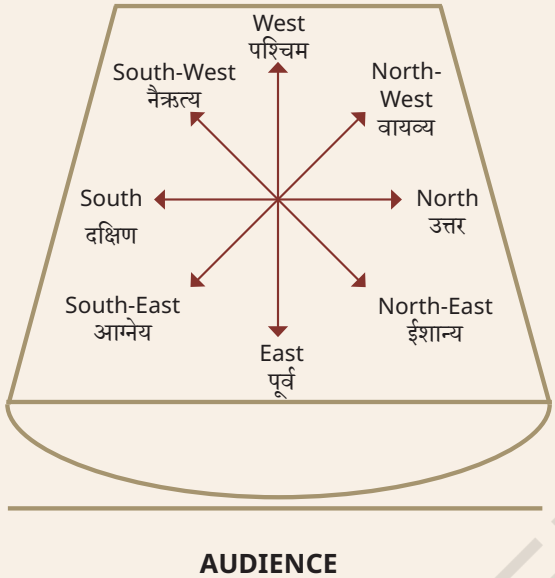

Fig. 13.9. Stage directions – Performers face East (stage directions are not compass-based)

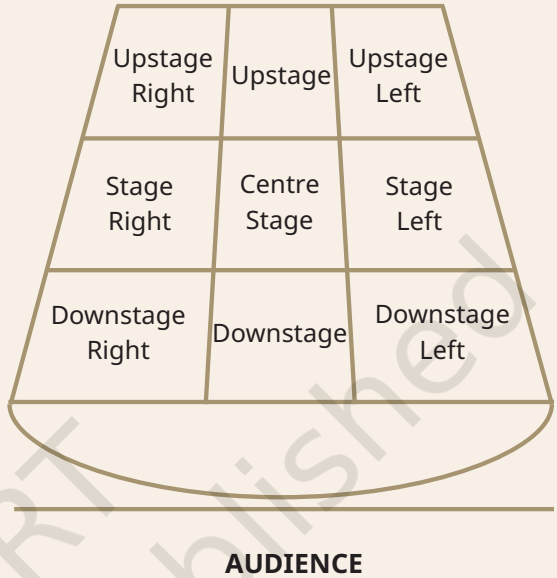

Fig. 13.10. Present-day stage divisions

Activity 13.1

Plan a choreography

Using the diagrams of a stage with markings as shown above, plot where different dancers can position themselves to create different formations. You can choose the number of dancers you would like in your choreography.

This can also be done physically with dancers in your space.

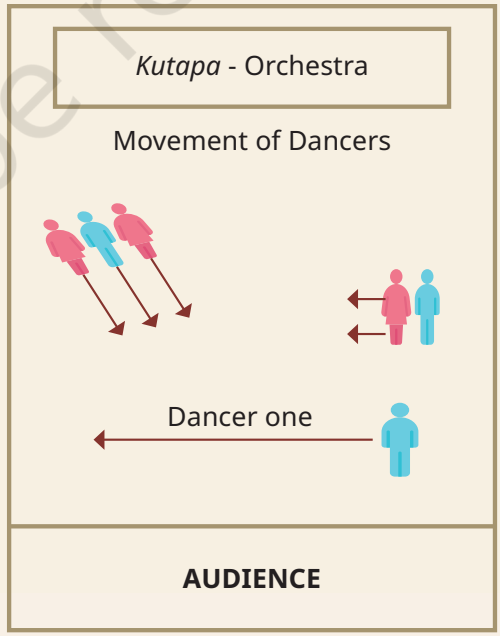

Fig. 13.11. Stage mapping

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Activity 13.2

Creating your choreography

Divide yourself into four groups. Choose your lead choreographer.

Fig. 13.12. Contemporary Kathak choreography

- First, each choreographer creates a solo movement portraying a concept of their choice (for example, contemporary theme, or depiction of nature like rain and thunderstorms, or celebration of festivals, etc.). They may choose any movement vocabulary they are comfortable with.
- Next, each lead choreographer must adapt their solo phrase into a group choreography, exploring formations, spacing, timing, and interaction.
- The choreography can include aspects of all four *abhinayas*, such as:
  - expressive, stylised movements (use of hand gestures, animation, and mime);
  - rhythmic syllables and spoken word;
  - props; and
  - emotional expression.
- Each solo choreographer presents their choreography, followed by the group performance of the same.
- Observe each group's performance and explore how it can change and how expression changes with group interaction and usage of space in a:
  - solo performance; and
  - group performance

Note to the teacher: The number of lead choreographers, grouping, presentation mode, and occasion, etc., may be decided based on the teacher's or group's discretion. Encourage students to perform their work in class or at a school event.

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When we choreograph, we collaborate, and when we create, we connect!'

Activity 13.3

Reflections

Reflect on and analyse the choreography created in Activity 13.2. Review your performance and ask for feedback from your peers and experts. Record it in your dance journal.

- **Self-Review:** Were you able to communicate your concept clearly through your choreography? What worked well?
- **Peer Review:** Observe the feedback given by your peers and discuss amongst yourselves.
- **Expert Review:** Take supportive and constructive feedback from your teacher or an invited expert on the clarity, creativity, and effectiveness of your work.

Activity 13.4

Well-being discussion circle

Prompts may include the following:

- Now that you have completed your journey with dance and movement this year, discuss your experiences and observations of the various concepts you have learnt and practised.
- Reflect on your experiences of creating, sharing, and collaborating.

End the circle by identifying your silver lining! Find something positive you discovered about yourself, your group, and the creative process.

Do you know?

आकृत्या चेष्टया चिह्नैर्जात्या विज्ञाय तत्पुनः ।
स्वयं वितर्क्य कर्तव्यं हस्ताभिनयनं बुधैः ॥

—नाट्यशास्त्र, 9.155

Ākṛityā cheṣhṭayā chihnairjātyā vijñāya tat-punaḥ ||
Svayaṁ vitarkya kartavyaṁ hastābhinayanaṁ budhaiḥ ||

— Nāṭyaśhāstra, 9.155

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Sage Bharata, the author of the *Nāṭyaśhāstra*, tells us that once we understand the basics of the form, the movement, and the meaning, we must think creatively and shape it in our own way. The *Nāṭyaśhāstra* gives us guidance, but the dancer must bring imagination.

EXERCISES

Q1. Identify any visual patterns you see around you in your daily life. Connect them with signature movements of any regional dance forms. Make a table of the visual patterns and connected dance forms.

Q2. Mention any three dance forms where you see similar visual pattern as in Fig.13.13.

Fig. 13.13. Milky Way Galaxy

Q3. Draw your choreography mapping with directions of either:

i. stage settings with musicians, sets, and props; or

ii. placement and movements of dancers.

Q4. Journal your reflections. Analyse your choreography in your dance journal. Explain your chosen theme, the choreographic patterns, and reason for choosing various dance elements for the choreography.

Q5. You have learnt about *rekhā*, or creating beautiful lines. In which dance forms could you identify the geometrical shapes?

Q6. 'Where there is a body, there is dance. Dance begins not with perfection, but with sensitivity to the mover.' Discuss the concept of body inclusivity in dance as per your understanding.

Q7. 'A sculpture captures movement in stillness and dance captures stillness even in movement.' Discuss this statement with your understanding of both Indian and Southeast Asian dances.

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Practical

Q8. Put together a movement phrase or a dance sequence with all the elements of dance that you have learnt. Think of your body alignment, breath, shapes, footwork including jumps and spins, and arm movements with hand gestures. Add appropriate rhythmic syllables, keeping in mind rhythm and tempo.

Q9. Present a group dance with any form that you have explored in class, being mindful about collaboration and coordination.

Q10. Create a thematic presentation. Be mindful of the various *abhinayas* that you are using. Think about the choreography pattern you are going to use.

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Notes

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Visual Arts

सत्यं च वैणिकं चैव नागरं मिश्रमेव च ।
चित्रं चतुर्विधं प्रोक्तं तस्य वक्ष्यामि लक्षणम् ॥ १ ॥

– विष्णुधर्मोत्तरपुराण, 41.1

Satyaṁ cha vaiṇikaṁ chaiva nāgaraṁ miśhrameva cha |
Chitraṁ chatur-vidhaṁ proktaṁ tasya vakṣhyāmi lakṣhaṇam || 1 ||

– Viṣhṇu-dharmottara Purāṇa, 41.1

Meaning: According to Chapter 41, Volume 1 of the 'Chitra-sūtra' in the *Viṣhṇu-dharmottara Purāṇa*, there are four types of paintings: *Satya* (Realistic),*Vaiṇika* (Classical/ Lyrical), *Nāgara* (Urban/ Refined), and Miśhra (Mixed). I shall now describe their characteristics.

Image depicting life in a city

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Note to the Teacher

The Visual Arts chapters lay emphasis on daily practice, guiding students in the application of fundamentals as they discover the elements and principles of art and design in every aspect of their everyday life and surroundings. They will also expand their knowledge of materials, mediums and techniques, and learn to create their own compositions in a systematic and iterative way. You may modify the activities to suit your local context and the specific needs of your students. To ensure the best learning experience for every student, here are some points that need to be kept in mind.

The Visual Arts classroom needs:

- adequate space for students to sit and work comfortably;
- sufficient lighting and ventilation;
- access to and proper storage of art materials, tools, basic stationery, and audio-visual facilities; and
- space for showcasing and exhibiting artwork periodically.

The Visual Arts pedagogy would need to:

- use storytelling and everyday examples when introducing concepts and processes;
- encourage students to freely express their original ideas, imagination, emotions, and curiosities in their artwork;
- encourage keen observations of everyday life and discourage copying images from other pictures and photographs;
- allow students to explore, investigate, experiment, collaborate, and have discussions (or engage in dialogue) in the classroom;
- include outdoor activities periodically, for example, drawing plants, animals, people, and objects from their surroundings in different seasons;
- organise field trips; visits to museums, heritage monuments, and *melas* to enable students to observe the life and culture around them;
- invite local artists and craftspeople to conduct interactive sessions and workshops that offer students hands-on experiences;
- emphasise routines of cleaning up after work (such as putting back materials they use and maintaining art materials with care); and
- encourage students to participate in deciding the selection of artwork for classroom display or exhibitions.

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Visual Arts Assessment should be based on the following Competencies for the Secondary Stage

C 1.1 Evaluate own interest in Visual Art forms by considering its scope of practice and application (Fine Arts, crafts, applied art/ design, Art research and management)

C 1.2 Initiate discussions and take steps to find more information and resources to pursue their interest in the Visual Arts

C 2.1 Apply the elements and principles of Visual Arts into their artwork and incorporate these into their routine life

C 2.2 Analyse the development of visual expression across a series of works

C 3.1 Extend explorations and refine techniques in the Visual Arts through regular practice

C 3.2 Incorporate ideas and elements from various genres of Indian Visual Arts (traditional, popular, contemporary) into their artwork

C 4.1 Analyse commonalities and differences among diverse forms of Visual Arts, cultures, and aesthetic sensibilities in India and the rest of the world

C 4.2 Evaluate artwork based on creative expression, artistry, and social context

Learning Outcomes That Can Be Assessed Across All Chapters		
Curricular Goals	**Competencies**	**Learning Outcomes**
1	C–1.1	Journal their interests, observations, and experiences through visuals and notes
2	C–2.1	Practise basic Visual Arts processes regularly (for example, the student spends 10–15 minutes every day to create a drawing from observation)
3	C–3.1	Demonstrate familiarity with the use and maintenance of materials and tools used in Visual Arts
1	C–1.1, C–1.2	Express their interests in various branches of Visual Arts and make inquiries about visual artists

Chapter 14: Exploring the Fundamentals of Visual Arts		
Curricular Goals	**Competencies**	**Learning Outcomes**
1	C–1.1	Journal their interests, observations, and experiences through visuals and notes
2	C–2.1	Practise basic Visual Arts processes regularly (for example, the student spends 10–15 minutes every day to create a drawing from observation)

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Chapter 15: Mediums and Techniques in Visual Art		
Curricular Goals	**Competencies**	**Learning Outcomes**
3	C–3.1	Demonstrate familiarity with the use and maintenance of materials and tools used in Visual Arts
3	C–3.1	Practise colour exercises using a variety of materials and mediums
3	C–3.1	Apply perspective techniques to show spatial depth in their artwork
3	C–3.2	Create a three-dimensional artwork using a hand-crafting technique from any part of India (for example, relief in clay, bamboo crafts, fabric toys, paper mache, jute/ fibre crafts, etc).

Chapter 16: Visual Composition		
Curricular Goals	**Competencies**	**Learning Outcomes**
3	C–3.1	Create multiple iterations in the process of developing their ideas and making artworks
2	C–2.2	Compare multiple iterations of one's own artwork to explain how the arrangement of visual elements convey different meanings and emotions

Chapter 17: Branches of Visual Arts		
Curricular Goals	**Competencies**	**Learning Outcomes**
1	C–1.1, C–1.2	Express their interests in various branches of Visual Arts and make inquiries about visual artists

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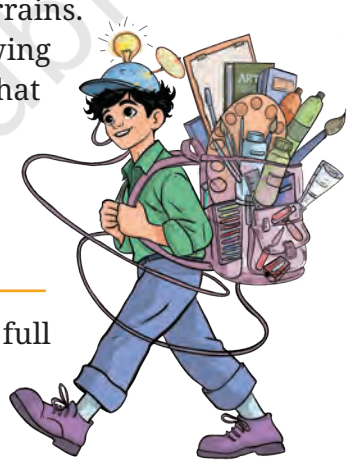
14 Exploring the Fundamentals of Visual Arts

Art is a reflection of society. It shows how people have experienced life at different stages through the ages, and how they have responded to their surroundings. The Visual Arts is a very powerful means of expression, especially when you cannot find words to express something.

0914CH14

Making visual artwork will help you discover your hidden strengths and unique qualities. You will be able to spend long periods of time imagining, reflecting, pondering, researching, and experimenting in creative ways.

Through the Visual Arts, you will explore unknown terrains. Since explorations need preparation, read the following section carefully and discuss every point in class so that you can help one another while facing challenges during your discoveries.



Essentials for a Visual Artist

Visualise a special bag having multiple compartments full of art materials. Begin by gathering these essentials in your bag.

S.No.	Stationery	Art Materials
1.	Journal	▪ The most important item in your bag. ▪ It should be compact (with at least 50 empty pages). ▪ It can be ruled, unruled, graphed, or made of recycled paper, or a mix of all.
2.	Pencil	A pencil and sharperner
3.	Glue	A small glue stick or bottle of gum/ glue

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Desirable Traits of a Visual Artist		
1.	Curiosity	To observe and know the world
2.	Wonder	At the beauty of life and your surroundings
3.	Desire	To express yourself
4.	Courage	To explore new ideas
5.	Motivation	To experiment
6.	Commitment	To practice
7.	Perseverance	To resolve challenges
8.	Satisfaction	With your efforts
9.	Aspiration	To improve
10.	Respect	For your journey and that of others
11.	Gratitude	For what you have and the environment that has helped in your achievements

Art Journal

A journal is a documentation or record of everyday experiences seen in different forms, such as handwritten diaries, sketchbooks, blogs, vlogs, photographs, reels, etc. Journals can contain text, drawings, pictures, moving images, sounds, and tactile materials.

Journalling is a healthy practice that helps us reflect on the way we think, emote, and relate to the world. For a visual artist or student, a journal is an important personal space for practice and growth.

You will use your journal through all activities. At the end of the term, you can compile your journals, sketches, drawings, and completed artwork to present them as your **Visual Art portfolio.**

Importance of a journal

- Captures a live moment or experience;
- Promotes keen observation;
- Records ideas and emotions in their nascent form, along with the date and time; and
- Helps in reflecting one's own growth over longer periods of time.

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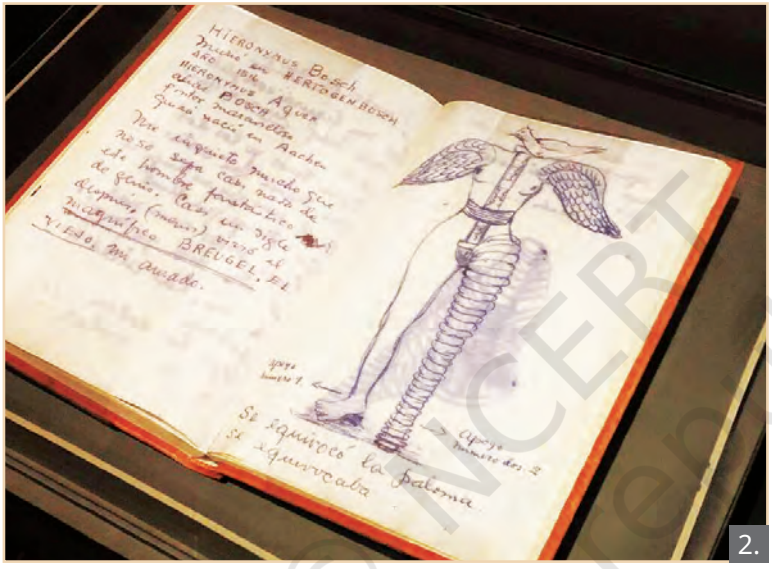
Inspiring examples of visual journalling from history

Visual artworks have been instrumental in helping historians and researchers understand events, people, and natural phenomena from the past. Although we may not know much about the languages of prehistoric people, their drawings and paintings on cave walls have provided many insights into their lives. Similarly, your journal would provide insights into how you think and feel.



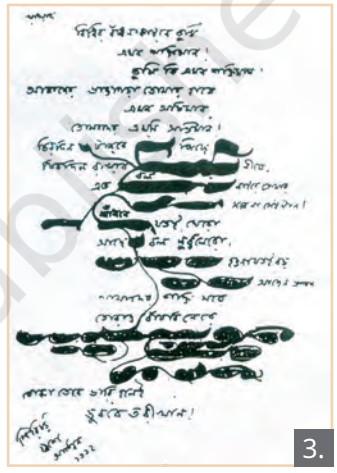


Fig. 14.1. (1) Page from a notebook of Leonardo Da Vinci; (2) Diary of Frida Kahlo; (3) Poem with doodles by Rabindranath Tagore; (4) Mughal artist Ustad Mansur, who documented various birds; (5) Illustration by Nandalal Bose of the poem 'Rikto' by Rabindranath Tagore

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Just as scientists maintain log books and sportspersons record their performance timings, artists use journals to keep a record of their work and plan it. Find out more through this activity.

Activity 14.1

Explore artists' journals in groups

Step 1: Make five groups.

Step 2: Use books or digital resources to search for artists' journals. You could also choose from the examples given in Fig. 14.1.

- Leonardo Da Vinci's notebooks
- Frida Kahlo's diary
- Rabindranath Tagore's doodles
- Painting of birds and animals by Ustad Mansur
- Nandalal Bose's illustration

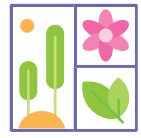
Step 3: Share your findings about how visual artists recorded various experiences and ideas in their journals.

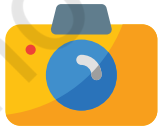
Note to the teacher: Prepare in advance by compiling pictures of artists' journals from the internet or from books to provide students sufficient examples for this activity.

Different Ways of Journalling

Drawing or sketching: It is used by artists, architects, and designers to visualise their ideas; make small studies; and work out solutions to problems.

Collage: It is used by artists who are interested in printed matter or tactile surfaces. They collect pictures from newspapers or magazines, textile scraps, samples of woven fibres, etc., and paste these in their journal.





Photography: Smartphone cameras have made photography accessible to many people. People create digital photo journals based on different themes that interest them.

Videography: Short videos lasting a few seconds to a minute are also a form of journalling. This is also a common digital medium these days.

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Important reminders when journalling

1. Focus on being authentic when you record your observations, thoughts, and experiences. Avoid attempting to impress others.
2. Write the date, time, and place in each entry. For example, you could draw a quick sketch of an object or a person you have observed at home. Next to the drawing, write the date, place, and time like this: DD/MM/YYYY, 00:00 a.m./p.m., sitting at home with my family.

Fig. 14.2. Journalling a scene at home

3. Include notes and thoughts with your drawings and pictures in the journal. For example, if you have pasted an interesting clothing pattern cut-out from a magazine, write about the elements that interest you and why.
4. Set weekly goals and track your progress. You could decide to make one entry a day or spend more time on alternate days. At the end of each week, spend 10 minutes looking at your journal, check that you have written — the date, time, and other details — and assess your progress.
5. Consolidate your journals at the end of each term. You may have made entries in more than one book.

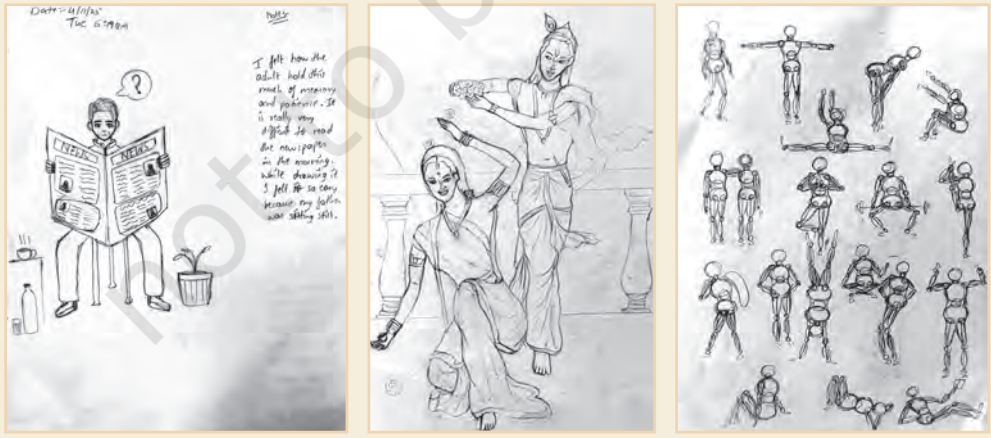

Fig. 14.3. Pages from students' journals

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Activity 14.2

Apply the elements of art

The elements of art are basic components that are used to create a visual artwork.

- Dedicate a page in your journal for each of the seven elements of art.
- Create the element in many varieties using different materials.
- Create designs and patterns, and fill the entire page.

Day	Element	Mediums and Techniques	Suggestions
1.	Point	Pencils, pens, sketch pens, markers	Make dots of varying sizes.
2.	Line	Pencils, pens, colour pencils, crayons, pastels, charcoal, chalk	Draw curvy, wavy, zigzag, dotted, dashed, and other types of lines in varying thickness.
3.	Shape and Form	Pencils, pens, markers, crayons, paints	Doodle and create different shapes. Add light and shade to create a three-dimensional form.
4.	Texture	Collage, frottage	Collect and paste textured materials. Create rubbings of textured surfaces and objects.
5.	Colour	Crayons, colour pencils, water colours, poster colours	Play with blotches of colour in different mediums.
6.	Value	Crayons, colour pencils, water colours, poster colours	Create colour tints, tones, and shades to show value.
7.	Space	Any of the above mediums	Draw lines to demarcate the space on the page in interesting ways. Play with positive and negative space.

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Sketching

It is an exercise for **spontaneous observation and drawing,** which is used across many disciplines. It is similar to doing a warm-up and stretches practised by sportspersons. It is therefore very important to practise sketching regularly while observing your surroundings.

Avoid copying from other pictures. Remember, the first steps are always messy. When you start sketching initially, it is natural to experience dissatisfaction and disappointment in your work. This is when your dispositions help you to pick up courage, commitment, and perseverance. When you observe more carefully and sketch repeatedly, you will see your sketches improve in a few weeks.

Fig. 14.4. A special child sketching. Artists cross all barriers when it comes to their passion

Sketching tips

1. Sketches **need not be perfect** or contain too many details.
2. **Position yourself at a reasonable distance** from the object or living being that you draw so that you can see the forms clearly.
3. Always **visualise the basic shapes** before you draw.
4. Draw the shapes **lightly** and quickly.
5. Draw multiple times on the same image **without using an eraser** so that you can see your mistakes, corrections, and improvements.
6. Observe the negative space and ensure that your sketch fits within your page.
7. Capture the basic structure, placement, proportions, and postures along with the actions.
8. Darken the lines and add details only when you are satisfied with the basic form and structure.
9. **Focus on the important parts** while adding details.

Note to the teacher: Refer to the activities in the textbooks *Bansuri* and *Kriti* that give details about drawing objects, people, and animals.

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Activity 14.3

Daily sketching schedule

The table below can help you schedule regular sketching with weekly targets. Aim to spend more than the minimum time mentioned here.

Note: Sketch in your journal or on any paper which you can later paste into your journal. Write the date, time, and place.

Minimum time per sketch	Themes	Sketches per day
5 minutes	Objects in your school or home	2
10 minutes	Plants/ landscapes in your school/ home	2
10 minutes	Animals, insects, birds, and other life forms in your natural surroundings	1
10 minutes	Different actions/ postures	2
15 minutes	Buildings and architectural details	1
Weekly target		8 sketches

Activity 14.4

Apply the principles of visual design

1. Revise the principles of visual design

The principles of visual design are important concepts that help us improve the aesthetic qualities of artworks. These principles guide the structure, arrangement, and overall composition of visual elements.

The six principles you will examine are:

- unity and harmony;
- balance;
- rhythm and movement;
- emphasis;
- proportion; and
- hierarchy (order of importance).

2. Observe and analyse the principles of design in printed material around you, including textbooks of other subjects.

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3. Make three to four entries in your journal guided by these prompts:

- Look through old newspapers and magazines for interesting designs. You will find them in brand promotions, logos, advertisements, fashion photography, book cover designs, food wrappers, etc.
- You can also collect textile scraps and discarded food wrappers.
- Cut out designs that interest you and analyse the principles of design.
- Mention the principles that you observe in the design.
- You can also cut out examples that you think are not well-designed and analyse their problems.

Note to the teacher: Refer to the textbook *Kriti* Grade 8 Chapter 15 to revise the Elements of Art and Principles of Design, if students are not familiar with these concepts.

Continue journalling

As you keep journalling, try to observe details in your surroundings that you might have previously missed. Use the ideas given below to extend your journalling practice.

Journal your experiences of other art forms

- Study and draw the hand in different *hastas* practised in Dance.
- Study and draw facial expressions practised in Dance and Theatre.
- Study the postures and body positions of vocalists, instrumentalists, dancers, and actors.
- Study and draw musical instruments, jewellery, props, and objects used in various art forms.
- Find out which day of the week the newspapers in your region feature articles on art and culture. Gather pictures and articles about artists, performances, events, and places.
- Note down your observations and art experiences regularly.

Journal your observations with other curricular subjects

- Make sketches to visualise and illustrate scientific models and mathematical concepts.
- Create interesting mind-maps and infographics to capture a sequence of thoughts and processes or to document a sequence of events.

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EXERCISES

Q1. Which of these is not an element of art.

i. Form
ii. Balance
iii. Point
iv. Texture

Q2. Write any two forms of visual journalling.

i. ----------

ii. ----------

Q3. Observe the artwork below and answer the following:

i. Identify any three elements of art.

ii. How is balance created?

iii. Write about two or more aspects that attract you towards the artwork.

Fig. 14.5. Jamini Roy (Padma Bhushan), Santhal dance, Tempera on paper, 70.5cm × 36.5cm

Q4. Reflect on your own sketching and journalling process and answer the following:

- What themes do you enjoy observing and sketching from your surroundings the most?
- Choose one page in the journal that you are most satisfied with. Give reasons for your choice in comparison with the other pages.
- What did you find difficult or challenging while sketching and journalling?

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15 Mediums and Techniques in Visual Art

Now that you have gone through the essential warm-up activities like sketching and journalling, get ready for exploring the next level of Visual Art.

0914CH15

The choice of materials, tools, and techniques has shaped every artist's expression throughout history. Think of the range of surfaces and materials from the prehistoric cave paintings made with earth pigments to the digital drawing devices of today! Many artworks have survived changing weather and climatic conditions as well as other external threats and damage. The fact that we can still see and experience artworks that were made thousands of years ago proves that artists had deep knowledge and advanced techniques of using various materials in art processes.

Let us recall

Some pottery and metal casting techniques that are practised today are more than 5,000 years old.

Talking About Mediums

The word '**medium**' is a common term that refers to the materials, tools, and processes used in making visual artwork.

Fig. 15.1. Visual arts mediums and materials for drawing and painting, printmaking, sculpture, textile crafts, paper crafts, and digital art

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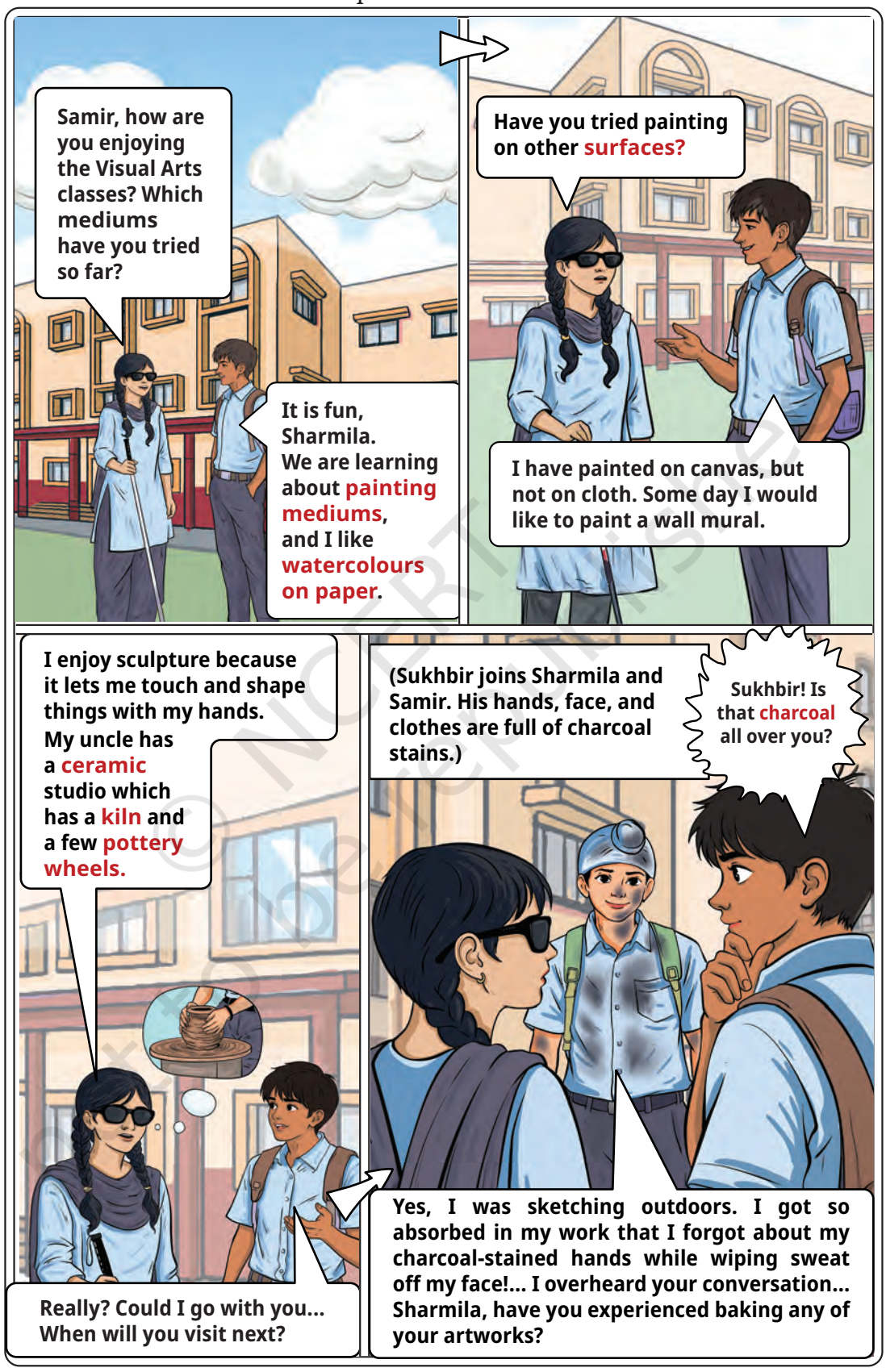
Read this conversation and explore further.



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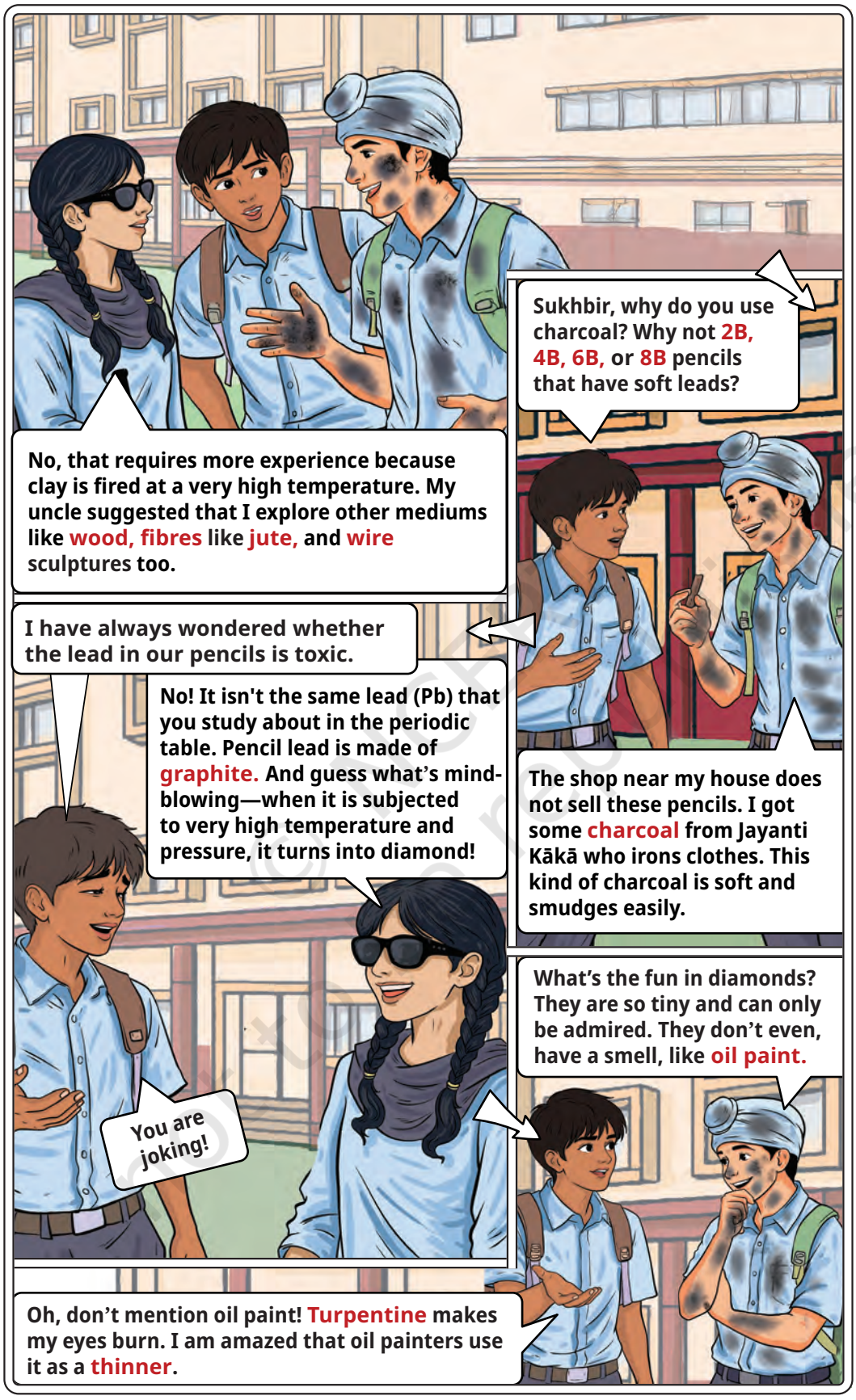
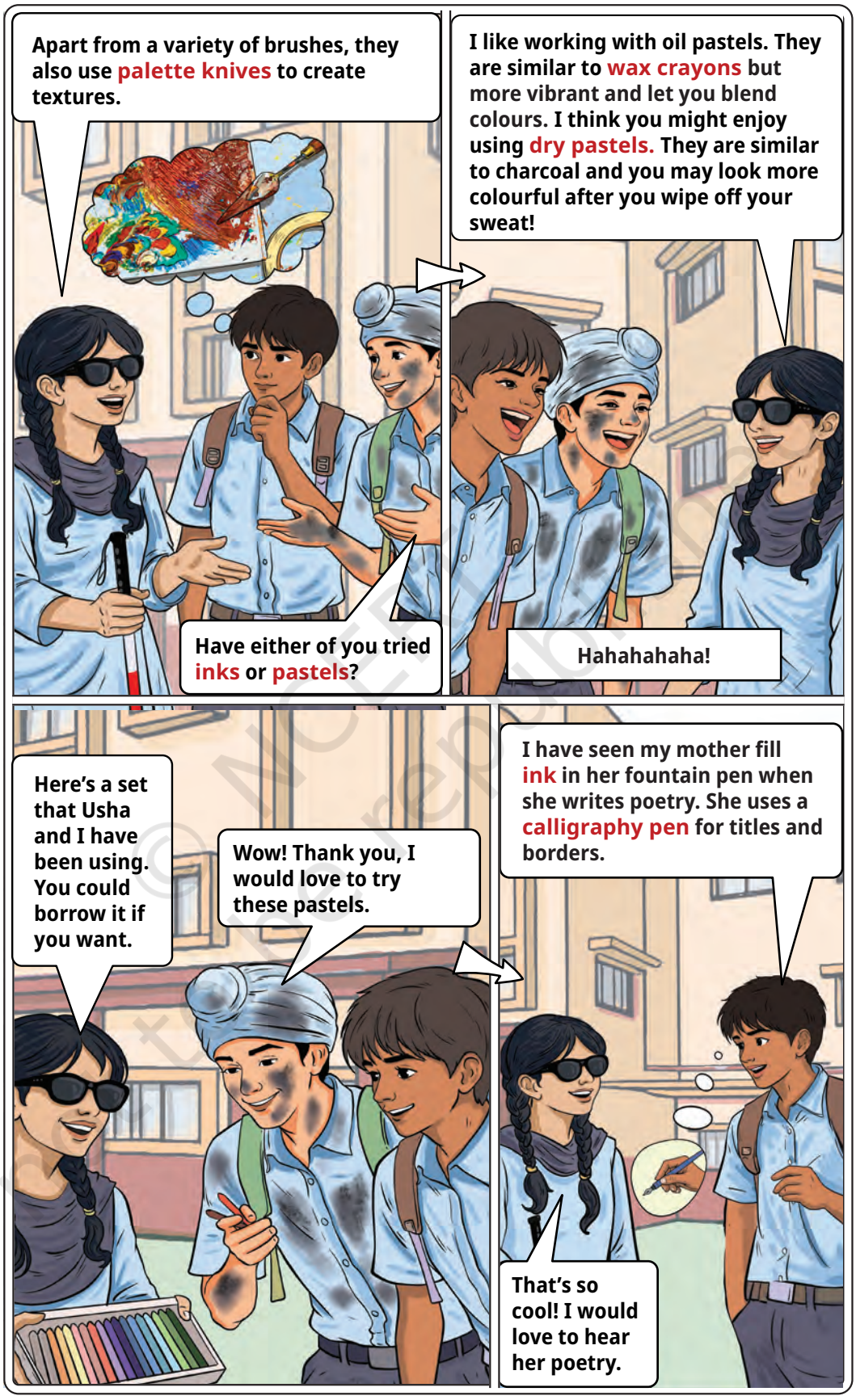
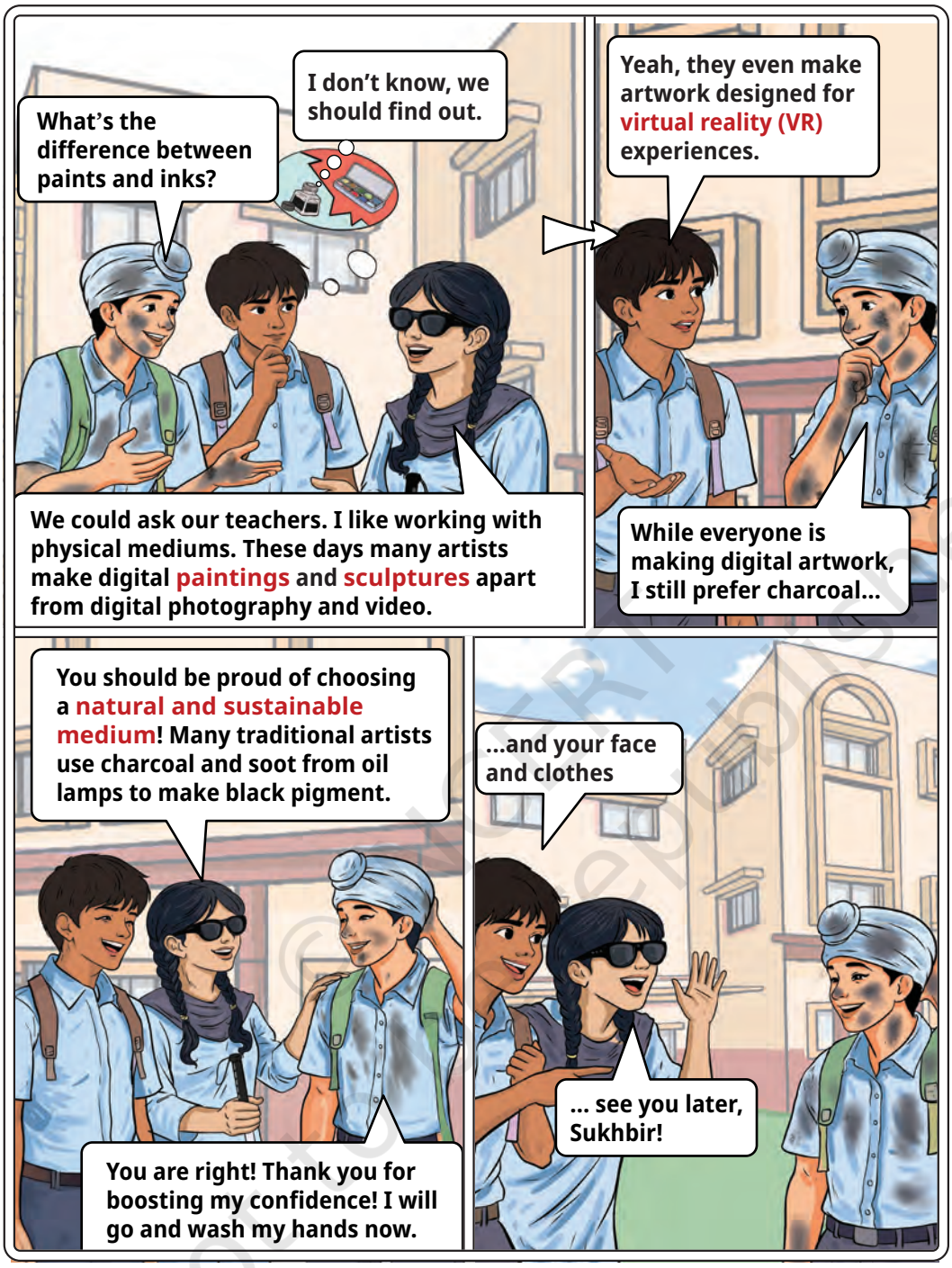

Sukhbir, why do you use charcoal? Why not 2B, 4B, 6B, or 8B pencils that have soft leads?
The shop near my house does not sell these pencils. I got some charcoal from Jayanti Kākā who irons clothes. This kind of charcoal is soft and smudges easily.
No, that requires more experience because clay is fired at a very high temperature. My uncle suggested that I explore other mediums like wood, fibres like jute, and wire sculptures too.
I have always wondered whether the lead in our pencils is toxic.
No! It isn't the same lead (Pb) that you study about in the periodic table. Pencil lead is made of graphite. And guess what's mind-blowing—when it is subjected to very high temperature and pressure, it turns into diamond!
You are joking!
What's the fun in diamonds? They are so tiny and can only be admired. They don't even, have a smell, like oil paint.
Oh, don't mention oil paint! Turpentine makes my eyes burn. I am amazed that oil painters use it as a thinner.


Apart from a variety of brushes, they also use palette knives to create textures.
Have either of you tried inks or pastels?
I like working with oil pastels. They are similar to wax crayons but more vibrant and let you blend colours. I think you might enjoy using dry pastels. They are similar to charcoal and you may look more colourful after you wipe off your sweat!
Hahahahaha!
Here's a set that Usha and I have been using. You could borrow it if you want.
Wow! Thank you, I would love to try these pastels.
I have seen my mother fill ink in her fountain pen when she writes poetry. She uses a calligraphy pen for titles and borders.
That's so cool! I would love to hear her poetry.



Activity 15.1

Which mediums are you interested in? Note down a list of all the mediums mentioned above. Try to find the ones that are easily available and use them in your artwork.

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Care, Maintenance, and Responsible Storage of Materials

It is important to be organised and careful while using and storing materials. This not only ensures that they can be shared with others but also preserves the vibrancy and longevity of artworks. Here are some useful practices that can be followed:

Source consciously

- Choose non-toxic and sustainable materials as much as possible.
- Reuse paper and experiment with recyclable materials.

Handle and maintain with care

- Clean brushes immediately after use. Wash them with soap and rinse thoroughly. Shape their bristles and dry them horizontally or upright (with bristles facing up).
- Close paint tubes tightly and properly, and replace the cap of markers and ink bottles after using to prevent drying.
- Do not touch artworks with dirty or oily hands.
- Dispose of inks, acrylics, and chemical waste like turpentine responsibly.

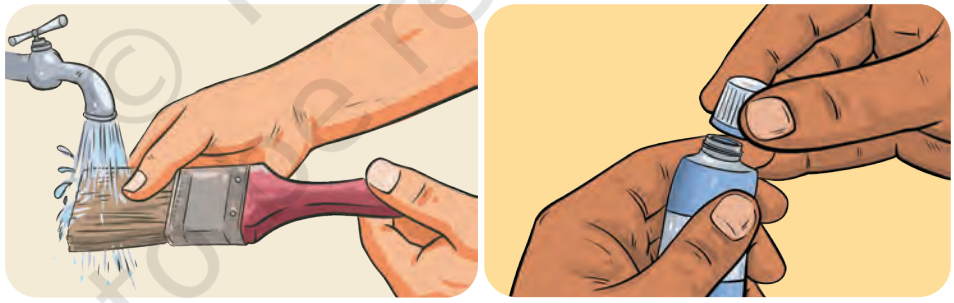

Fig. 15.2. Care and maintenance

Responsible storage

Visit a stationery store or an art supplies store to see how paper, books, and other stationery are stored carefully in a limited space.

- Store paper, canvas, and drawings in dry, flat spaces.
- Store sharp objects like cutters, scissors, needles, and sculpting tools safely in a box at a safe space, away from young children, animals, and vulnerable others.

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- Keep food and water away from artwork, as they are susceptible to fungi and other organisms that destroy artwork.

Fig. 15.3. Organised storage of art materials

The Sculptural Crafts of India

Every region in India has a rich variety of craft traditions that add colours and textures to our cultural fabric. There are a number of artist communities which have gained recognition for keeping the knowledge of these arts alive through generations. Look through the gallery on the next page. It showcases handcrafted objects made of **stone, metal, terracotta, wood, grass, palm, beads, and fabrics.**

Fig. 15.4. (1) A traditional potter sculpting idols for the festivals, Kumoratuli, Kolkata; (2) Animal figurines, Terracotta, Odisha; (3) Rāvaṇa, painted wood, Uttar Pradesh

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Materials in India's Sculptural Craft

	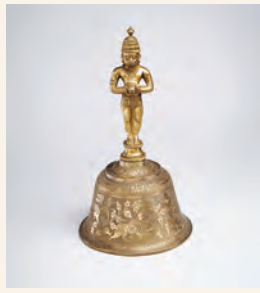	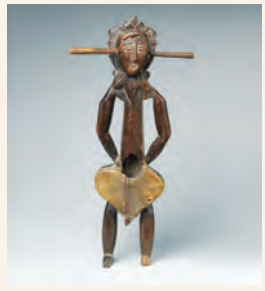	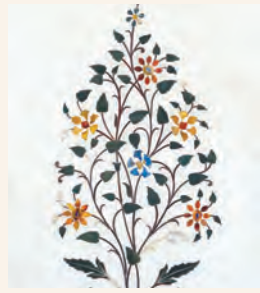
Basketry	Brass work	Wood crafts	Marble inlay
Bidriware	Jewellery	Sikkī grass crafts	Terracotta crafts
Wooden chessboard pieces		Embroidery and textile crafts	

Fig. 15.5. Sumok Thyāktuk, Sikkim

Let us learn about two unique traditions used to make head gears.

Sumok Thyāktuk are traditional bamboo hats made by Lepchas in Sikkim. These are worn during festivals, rituals, and special occasions.

The hats are made using cane and bamboo. Each hat takes a month to weave. The first step of preparation involves making the fine threads of cane and bamboo. Following this, the hat is woven in four layers, each with its own pattern and symbolic meanings.

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Śholāpith is a crafts tradition practised in West Bengal and Odisha. A similar tradition practised in Tamil Nadu is called *Neṭṭī*. Artists of this tradition extract a milky-white spongy core (*pith*) of the *śholā* plant (scientific name: *Aeschynomene aspera*) to make intricately carved decorative objects. Traditionally, *śholāpith* was used to craft garlands, headgear for brides and grooms, as well as idols of deities, and as decorations during festivities. The craft is practised by artisans called *malakars* (garland-makers), although they craft much more than garlands these days.

Fig. 15.6. Śholāpith, West Bengal

Activity 15.2

Find out about any two Indian sculptural crafts

Use these prompts and write a one-page report in your journal that includes drawings/ photos.

- Name the art tradition and region where it is practised.
- Name an artist who practices it, if known.
- Mention the materials and mediums used.
- Describe the technique or process.
- Mention the source of your information.

Activity 15.3

Handcraft a three-dimensional object

- Choose **easily available materials** like clay, fabric, natural fibres, or soft wood.
- Your artwork can be a **functional object** like a pen stand, decoration for the home, headgear, jewellery, etc.
- **Explore** traditional materials and processes that would be suitable.
- **Plan** your process and create your artwork.
- **Innovate** on your own if you are working without an expert's guidance.
- **Display** your artwork and share your experiences with others.

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Note to the teacher: Invite an artist who can conduct a workshop to teach students any Indian handcrafting process.

Explore Mediums with Colour Theory

The Chitra-sūtra of the *Viṣhṇu-dharmottara Purāṇa* elaborates on every aspect of sourcing, extracting, preparing, and using colours. It lists the basic colours as **white, yellow, red, blue,** and **black**. When these are mixed, they produce innumerable colours.

The text also mentions that the secondary colours yield many variations of tints and shades by adding varying amounts of white and black respectively.

Activity 15.4

Make a mixed media colour wheel

- Make a colour wheel with the primary, secondary, and tertiary colours. Use a variety of mediums in your colour wheel—pencils, crayons, pens, markers, collage with printed matter, pasting fabric scraps, and other materials.
- Map the warm and cool colours.
- Practise making tints, shades, and tones of different colours.

Looking at Fig. 15.7, map the complementary and analogous colours on your colour wheel.

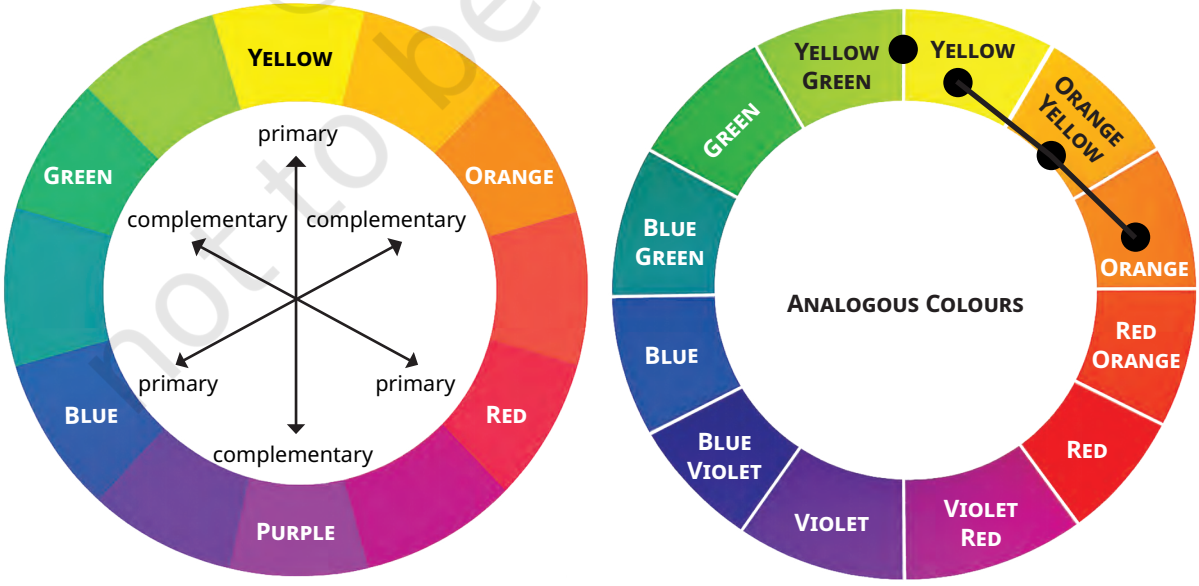

Fig. 15.7. Colour wheels

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Complementary colours are seen directly opposite to each other on the colour wheel.

- How many pairs of complementary colours can you list?
- Which combination do you like the most and why?

Analogous colours lie next to each other on the colour wheel.

- Make a list of analogous colours in groups of three.
- Which combination do you like the most and why?

Perspective Techniques

Perspective is a drawing technique that is used to show the three-dimensionality or spatial depth on a two-dimensional surface. There are two kinds of perspective techniques, which are explained below.

Linear perspective

This is the method where lines that are parallel in reality are drawn to converge towards a vanishing point on the horizon. For example, the parallel lines of a corridor are drawn to converge in the distance, which creates the illusion of spatial depth (Fig. 15.8).

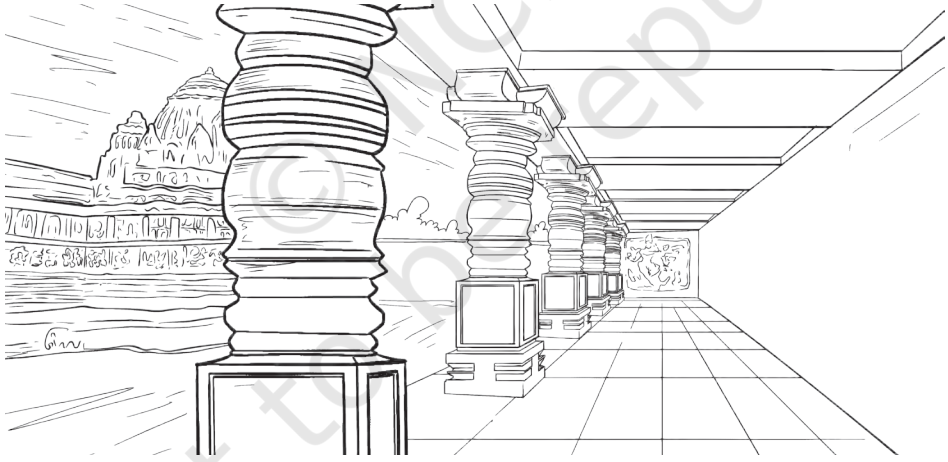

Fig. 15.8. Linear perspective

Activity 15.5

Mark the vanishing point and draw converging lines

In Fig. 15.9, the lines in the architecture converge at the centre of the painting where Aristotle and Plato are surrounded by a gathering of philosophers, scientists, and mathematicians, which include Socrates, Pythagoras, Archimedes, Heraclitus, and many others.

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Find out more about the painting on the internet with your teacher's help. Use a pencil to mark the vanishing point on this painting. Draw the lines below eye level and above eye level, which converge at the vanishing point.

Fig. 15.9. School of Athens by Raphael, Fresco, Italy, 1508–1511 CE

Fig. 15.10. Landscape by Kawabata Gyokusho Album leaf, ink and colour on silk, Japan, 1887–1892 CE

Aerial perspective

Also known as **atmospheric perspective**, **aerial perspective** uses colour tonalities to depict distance and depth.

In this landscape painting, the mountain on the right side of the painting is painted with richer colours than the mountains in the distance, which appear to be hazy behind a layer of mist. The plants and trees that are closer to the viewer are painted with more detail than those in the distance.

Let us recall

It is important to know how to make colour tints, tones, and shades to create atmospheric perspective.

Activity 15.6

Analyse the painting

Analyse the use of perspective in Fig. 15.11:

1. What kind of perspective do you see?
   i. Linear perspective
   ii. Aerial perspective
   iii. Both
   iv. No perspective
2. In which parts of the painting do you see linear perspective?
3. In which parts of the painting do you see atmospheric perspective?
4. Would you say that this painting represents a confluence of different perspectives? Explain your views.

Fig. 15.11. Deccan miniature painting showing two dancers, 1750 CE

Do you know?

The term 'perspective' is also used to refer to a person's opinions and attitudes, which are based on their experiences.

Activity 15.7

Create an artwork using perspective techniques

Size of artwork: Approximately A4

Take inspiration from the Deccan miniature painting to re-imagine dancers from your life and time. Create an artwork depicting dancers and apply the techniques of linear perspective and aerial perspective. Do not copy the miniature painting.

Step 1: Recall dance forms you have seen around you and visualise a scene of two or more people dancing together.

Step 2: Visualise their postures, actions, expressions, costumes, and jewellery.

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Step 3: Choose either an indoor or outdoor setting with some architectural elements like your school building, a wedding venue, a street, a monument, etc. Be imaginative!

Step 4: Make a sketch of the scene in your journal and plan how you will use linear or aerial perspectives.

Step 5: Share your sketch with your peers and teacher, and get their feedback.

Step 6: Focus on linear perspective while making your finalised drawing.

Step 7: Focus on aerial perspective when you colour your artwork.

Step 8: Complete your artwork and display it in class.

Step 9: Review the artworks done by others and make notes in your journal.

EXERCISES

Q1. You have learnt that traditional artists used soot from oil lamps to make a black pigment. Explore vegetables, food, and nature in your surroundings and list five or six natural sources for obtaining colours.

Q2. List two pairs of complementary colours and two pairs of analogous colours seen in the painting shown in Fig. 15.12.

Fig. 15.12. Miniature painting from Mewar, Rajasthan, Opaque watercolour and gold on paper, 20 × 39.4 cm, 1680–1690

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Q3. Write a paragraph about the painting in Fig.15.13 by covering the following points:

i. Describe the scene.

ii. Analyse the use of perspective.

iii. Which medium would you use to blend colours as seen in the painting?

Fig. 15.13. Abanindranath Tagore, Emperor's March to Kashmir, Wash and tempera on paper, 24.5 × 34.5 cm, 1920

Q4. Reflect on the various visual arts mediums you have used and write a paragraph on them.

Notes

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16 Visual Composition

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Composition is a term used across art forms. A good visual composition is created when the elements of art are arranged by applying the principles of visual design.

Discussion circle

Discuss the elements that make a composition in Theatre, Music, and Dance.

Compositions can be either two-dimensional, like paintings and textiles, or three-dimensional, like free-standing sculptures, installations, and reliefs.

- The terms **'realistic'** or **'naturalistic'** are used for artworks where the images resemble objects, nature, and people as they appear in reality.
- The term **'abstract'** is used to describe artworks which are imaginative creations, which may not have any direct resemblance to objects seen in reality.
- Some compositions are a combination of both naturalistic and abstract imagery.

Look at these examples and relate them to the terms described above.

Fig. 16.1. 'There comes Papa' by Raja Ravi Varma, Oil on canvas, 1893

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Fig. 16.2.
'Metascape-III'
by Akbar Padamsee (Padma Bhushan),
Oil on canvas,
152 × 152.5 cm, 1975/1976

Fig. 16.3.
'Devi'
by Mrinalini Mukherjee, Fibre,
116 × 142 × 217 (h) cm

Compositional layout is the arrangement of all the visual components of an artwork, where the size, position, alignment, colour, and proportion of each component correlate with the rest to form a harmonious picture. For example, a product advertisement in a newspaper has text of varying sizes and colours which are placed along with images to convey a specific message.

A compositional layout can have multiple possibilities and arrangements, which influence the visual impact, meanings, and emotions it conveys. Therefore, it is important to experiment with different images and arrangements in the layout before finalising one. Each version that is created in the process is called an **iteration**. For example, you could create three layouts where you change the size or placement of a person/ object in each iteration.

Activity 16.1

Create compositions

Choose one option from below and create a two-dimensional composition.

- Option A: Graphic story/ comic strip
- Option B: Thematic painting
- Option C: Collage

The processes for each of the options are discussed below.

Option A: Create a four-part graphic story or comic strip

Graphic stories and comic strips tell stories in picture sequences. The text that narrates dialogue between characters is usually placed inside graphic symbols called **speech balloons** or **speech bubbles**.

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The previous chapter has an example of a conversation in the format of a graphic story. Most newspapers have a section of short comics. Do you have any favourites among those that you have read?

In this activity, you will create a comic strip with four parts or four scenes. It should have:

1. at least two characters created by you;
2. a setting: indoor, outdoor, or imaginary; and
3. continuity from one scene to another.

Step 1. Ideation

- Visualise four scenes of a story sequence that are based on incidents or conversations from your life.
- Decide the number of characters in the story.
- Visualise the setting for each of the four scenes. It could be indoor, outdoor, or imaginary.
- Plan the text or dialogue for each scene.

Step 2. Choosing the size, format, and sequence

Use an A4 sheet and divide it into four parts. Arrange the scenes in a way that you find suitable for your story design. You can also have a combination of small and large parts to add variety in your scenes and narration. See these options for some ideas.

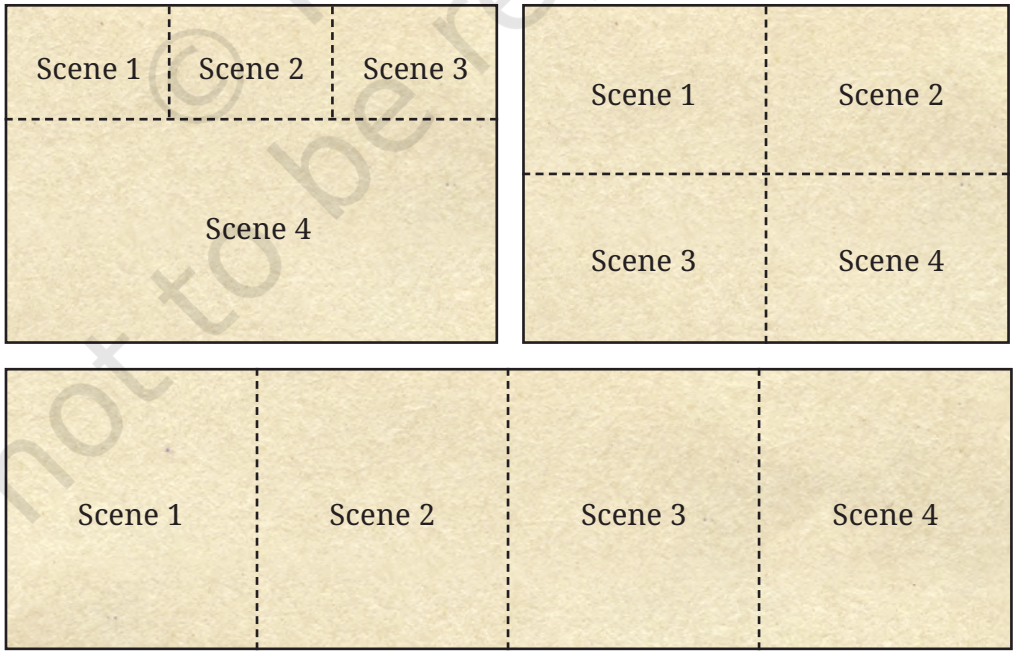

Fig. 16.4. Planning of the scenes on paper

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Step 3. Character sketches

Since the same characters may repeat in more than one scene, keep your drawings simple.

- Make multiple sketches and iterations of each character.
- They can be based on people you know, characters from other stories, or entirely from your imagination.
- Show their actions, expressions, and clothing.

Step 4. Speech balloons

- Write the text for each scene in short sentences.
- Choose the type of speech balloon for each scene based on what kind of thought, dialogue, or sound effect it should convey. Look at these examples for some ideas.

Fig. 16.5. Types of speech balloons

Step 5. Composition of scenes

- Create two or three **compositional layouts** for each scene.
- In each iteration, play with the size and placement of characters, setting, and speech balloons (For example, zoom into the face in some scenes, or show the body partially).
- Pay attention to the proportions, focus, and balance in each scene.
- Edit the text to fit inside the speech balloons or vice versa.

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Fig. 16.6. Choosing iterations

Step 6. Arrange the sequence: Select the iterations that work best and finalise the sequence of four scenes.

Step 7. Refine: Finalise the drawings.

Step 8. Colour: Use suitable colour combinations and contrast to colour each scene.

Step 9. Display your completed artwork and review it among your peers.

Option B: Thematic painting

In this activity, you will choose a theme for your composition and present it in the form of a coloured drawing, painting, or collage.

Note to the teacher: Explain the processes of painting to students and discuss various materials and tools they can use.

Step 1: Select a medium based on the availability of materials and resources

- Make sure they are economical, locally available, sustainable, and familiar to you.
- Check with your peers for the possibility of sharing materials.

Step 2: Decide the size of your artwork

Your artwork could be of any dimension larger than A4 (21cm × 29.7cm) and smaller than A2 (42cm × 59.4cm).

Step 3: Choose a theme or topic

- Look through your sketch-book/ journal to find inspiration and ideas.
- Choose a theme or topic of your interest.
- Create images that are either from your **observation or imagination.**
- Avoid copying another artwork/ artist's ideas as well as stereotypes.
- Create images that authentically depict how you feel and think.

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- Be bold in your imagination and explore creating visuals that you have not seen anywhere.

Step 4: Make iterations of your compositional layout

- Choose the shape and orientation of your artwork, which could be:
- Decide the imagery and scenes in a realistic, abstract, or mixed representation.

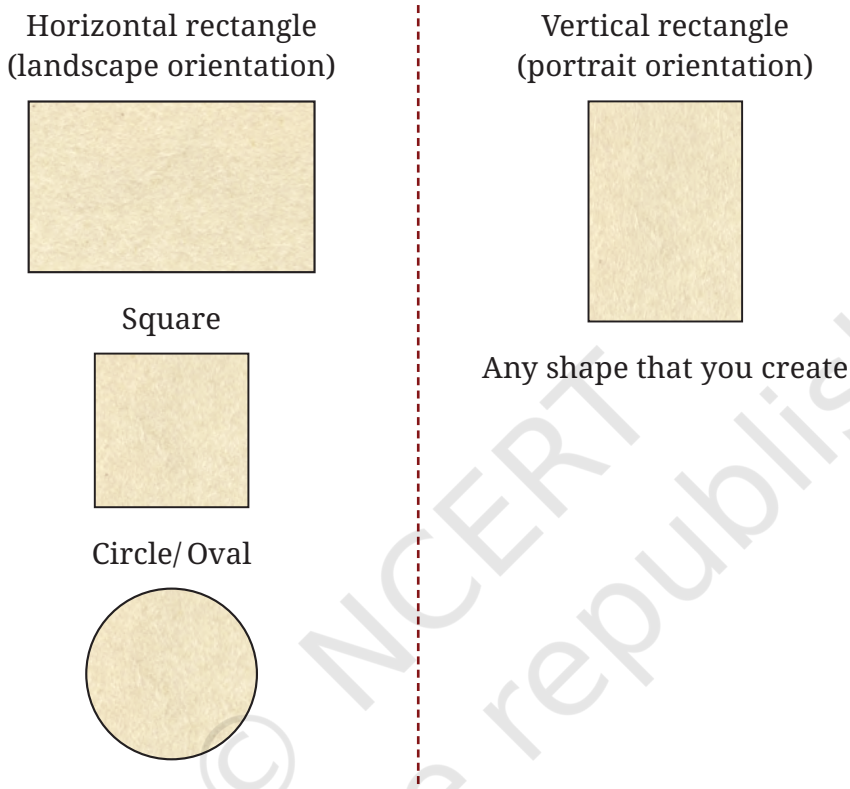

Fig. 16.7. Choosing shape and orientation of artwork

- Make palm-sized sketches of the compositional layout by keeping in mind the proportions, focus, balance, movement, and rhythm.
- Make three iterations and get your teacher's and peers' feedback.
- Select one layout for your final artwork.

Step 5: Make a line drawing of the finalised composition

- Cut the paper or surface for the final artwork to the desired shape and size.
- Use a pencil to create a light line drawing of your planned composition.

Step 6: Plan the colour scheme for your artwork based on the moods and emotions you would like to convey. Refer to the colour wheel and plan suitably.

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Step 7: Colour your artwork in a planned sequence

- Colour the images that are in focus first. This will help you adjust the tone and intensity of colours in other areas such that they complement and highlight what is in focus.
- Use the materials and tools with care as you colour and try a variety of experiments to achieve different visual effects.
- While painting, experiment with different brushes and the amount of water used, layering, spray-painting, etc.

Important Note: Black is a very **strong** colour. Use it in small quantities while mixing with other colours. Wait till you apply all the other colours in the composition before applying plain black in any area.

Fig. 16.8. Water colours

Note to the teacher: It is common to have accidents like splashing or spilling. Encourage students to be innovative and use these positively in their work.

Step 8: Add the final details and complete your work.

Step 9: Think of three titles for your artwork and choose one after discussion.

Step 10: Remember that title and topic are different. Topic is related to the subject matter of your artwork. Title is a name that you assign to your artwork.

Step 11: Display your artwork in class and review it with your peers.

Option C: Collage (Group work)

In this activity, you will work in groups and decide a theme collaboratively for your composition and present it in the form of a collage. Follow the steps mentioned below:

Step 1: Choose your materials

Find materials that are easily available. If you choose to make a collage, ensure that your base surface and adhesive are suitable for sticking a variety of materials.

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Step 2: Decide the size of your artwork

Your artwork could be of any size larger than A2 (42 × 59.4 cm) and not more than a full-size chart paper.

Follow **Steps 3 to 6** as given in Option B: Thematic Painting.

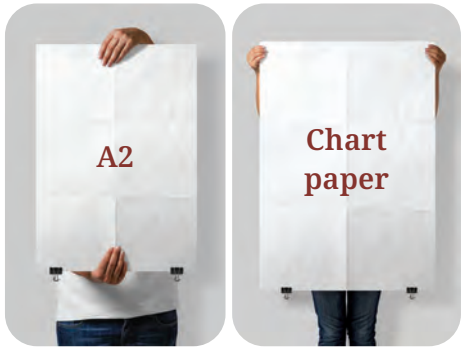


Fig. 16.9. Paper sizes

Step 7: Experiment with the edges

As you make a collage, experiment with the edges of each fragment by tearing them with your hands or cutting with scissors.

Follow **Steps 8 to 10** as given in Option B: Thematic Painting.

EXERCISES

Q1. Which pair of speech balloons suit the dialogues below?

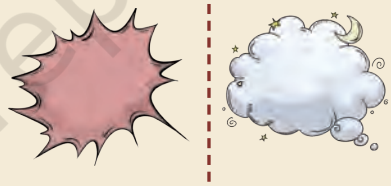
Child: Maa! Look at what I have made!

Parent: Shhh... your sister is sleeping. Come closer and show it to me.

a.

Child Parent

b.

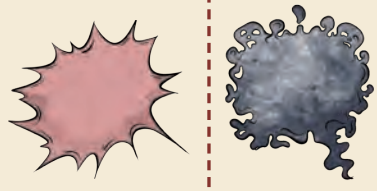


Child Parent

c.

Child Parent

d.



Child Parent

Write a dialogue that you have had with your parents, teachers, or other elders and place them in suitable speech balloons to capture moods and expressions.

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Q2. Observe the paintings shown in Figs. 16.10 and 16.11 and answer the following:

i. Explain the difference between the terms realistic and abstract.

ii. Which term would be used for each painting given below?

Fig. 16.10. Jehangir Sabavala (Padma Bhushan), 'The Source', Oil on Canvas

Fig. 16.11. P.T. Reddy, 'Flower Vase and Fruit Tray', Oil on board, 62.5 × 58.5 cm, 1957

Q3. Why is compositional layout important? Explain this using your favourite artwork.

Q4. Reflect on the compositions you have made and answer the following:

i. What was the inspiration behind choosing the subject matter?

ii. What were the challenges and how did you resolve them?

iii. What did you learn from making many iterations?

Notes

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17 Branches of Visual Arts

The Visual Arts comprise a broad range of art and design practices. When people say that they are visual artists, it is usually followed up with the question, '**What kind of visual arts?**' In this chapter you will learn about the many branches of Visual Arts and get a brief insight into the respective careers relating to each of these branches.

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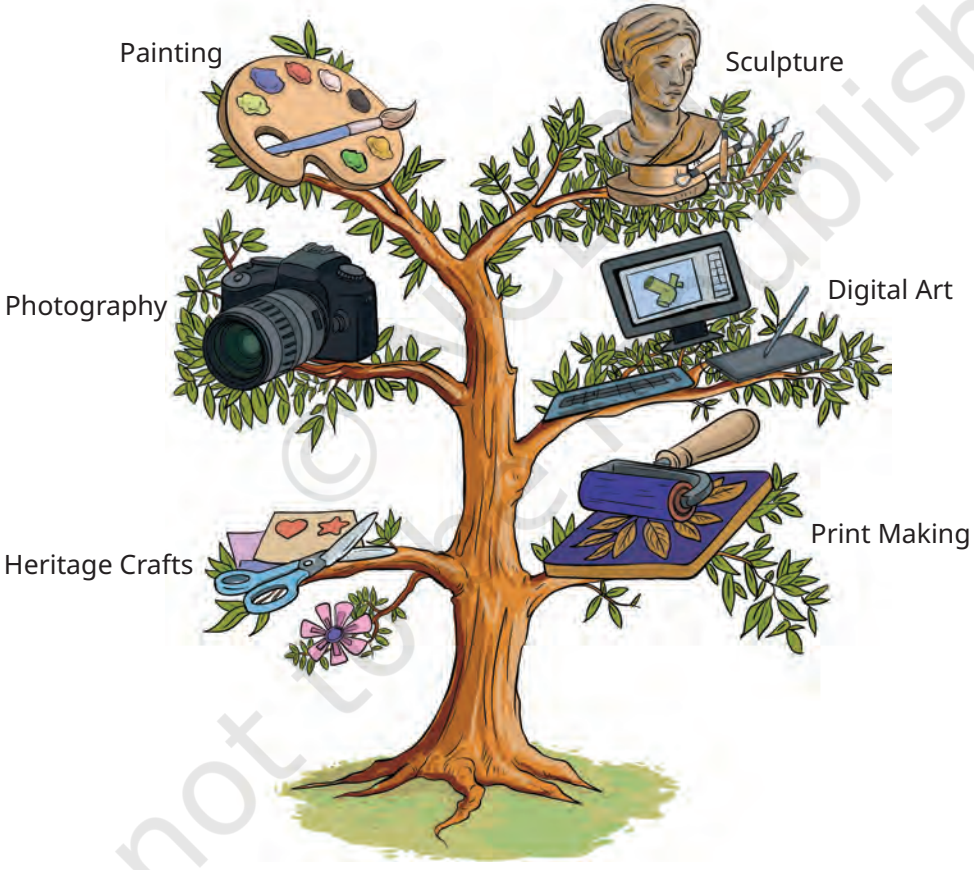

Fig. 17.1. Some major disciplines in Visual Arts

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Note to the teacher: Encourage students to explore types of Visual Arts that they are interested in. Assign groups to enquire about each branch mentioned here. For the benefit of the entire class, a presentation can be made by each group.

Activity 17.1

As you read about each category given below, choose one or two that interest you.

- Explore and document the work of any two artists, designers, or craftspersons mentioned.
- Refer to artists, view their artworks, and watch films/ interviews.

Guiding questions

- What kind of visual art does the artist practice?
- What had been their inspiration, and how did they learn the art form?
- What are the subjects or themes that they are interested in?
- Why do you think their work has received recognition?

Note down your learnings and questions and present them in your class. Make notes from others' presentations as well.

Forms of Visual Arts

Drawing and painting

Both of these involve creating pictures on two-dimensional surfaces with mediums like pencils, pens, pastels, inks, oil paints, watercolours, acrylic paints, tempera, and natural dyes on surfaces like paper, fabrics, walls, etc.

Some famous artists

- Nandalal Bose (Padma Vibhushan)
- Abanindranath Tagore
- Jamini Roy (Padma Bhushan)
- Amrita Sher-gil
- Ganga Devi (Padma Shri)
- Jivya Soma Mashe (Padma Shri)
- Ram Kumar (Padma Bhushan)
- Nasreen Mohammedi
- K.C.S. Panicker
- K.M. Adimoolam
- Raja Ravi Verma

Fig. 17.2. Painting on canvas

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Sculpture

It involves creating three-dimensional artwork using a variety of materials like clay, wood, stone, metal, fibre glass, plaster, fabric, natural fibres, recycled materials, etc.

Some famous artists

- Devi Prasad Roy Choudhury (Padma Bhushan)
- Amarnath Sehgal (Padma Bhushan)
- Ramkinkar Baij (Padma Bhushan)
- Sankho Chaudhuri (Padma Shri)
- Meera Mukherjee (Padma Shri)
- P. V. Janakiraman (Padma Shri)
- Mrinalini Mukherjee
- Pilloo Pochkhanawala
- Raghav Kaneria
- Nagji Patel
- Somnath Hore

Fig. 17.3. Sculptures from the Rock Garden of Chandigarh

Printmaking

Techniques in printmaking allow artists to make multiples of the same artwork in editions. The processes involve creating an image on a surface like a woodblock, metal plate, stone, linoleum, etc., with carving/ engraving tools and mediums that make it suitable for inking. After the surface is inked with a roller, a sheet of paper is placed over it and pressed either manually or using a printing press. In the case of wood-block printing on textiles, the inked wood block is pressed onto the fabric in specific patterns.

Woodcut, lithography, etching, and screen printing are some of the commonly known printmaking processes.

Fig. 17.4. Serigraphy or screen printing

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Some famous artists

- Chittoprasad Bhattacharya
- Haren Das
- Krishna Reddy (Padma Shri)
- Jyoti Bhatt (Padma Shri)

Photography

Fig. 17.5. A camera lens

It involves creating artwork using digital tools, software applications, still/video cameras. It may be clarified that photography is different from photo journalism.

Photo journalism focuses mainly on documenting events, people, places, and nature for reportage.

Fine art photography might include documentation but also extends to explorations in image-making, visual effects, compilation, and photo-montage (compilation of different photographs/images).

Some famous artists

- Lala Deen Dayal
- Sawai Ram Singh II
- Umrao Singh Sher-gil
- Homai Vyarawala (Padma Vibhushan)

Applied arts and design disciplines

The applied arts contain many subcategories of design disciplines like graphic design, product design, industrial design, animation, film and video, textile, fashion design, etc. Designers find creative solutions for many problems and necessities of everyday life by creating functional objects and spaces and effective visual communication.

Fig. 17.6. A video shoot

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Some famous artists

- Dashrath Patel (Padma Shri)
- R.K. Joshi (Padma Shri)
- Martand Singh
- Rohit Khosla
- Satya Paul
- G.K. Gokhale
- Ram Mohan (Padma Shri)
- Satyajit Ray (Bharat Ratna)

Heritage crafts

Fig. 17.7. Wood-block printing

These include a rich variety of arts traditions that involve hand-crafting and simple machines to design and produce objects, fabrics, toys, and artefacts for various everyday needs of people. India is a treasure trove of heritage crafts that specialise in various materials and processes.

Many of these traditions have been integrated with other design disciplines like product design, furniture design, ceramics, glass, textiles, and so on.

Some famous artists

- Kamaladevi Chattopadhyay (Padma Vibhushan) — crafts revival
- Pupul Jayakar (Padma Vibhushan) — crafts revival
- Haku Shah (Padma Shri)
- Nilima Baruah

Find out about Padma awardees or any craftsperson from your region or state.

Arts research and management

Let us explore the importance of Art History and its connection to museology:

Art History is a discipline where one studies the development of art in various geographic regions across time and the social, cultural, and environmental factors that influenced changes.

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Museology is another discipline which gives evidences of Art History. It is an important discipline that involves museum management, museum education, and preservation (restoration and conservation).

Disciplines that are closely related to the Visual Arts

Architecture combines structural engineering and design to make buildings for a variety of functions.

Archaeology combines various branches of science and history to study artefacts and other evidences that help us formulate a picture of the past.

Activity 17.2

Interact with visual art professionals

You may have many questions about branches of Visual Arts as well as visual artists. With the help of your teacher, find artists from your region, to contact and interact with, either in person or online to learn about the practical aspects of their work.

EXERCISES

Q1. Imagine that an arts and crafts festival is being organised in your locality/ town. Many visual artists are invited to help the organising team. Match the professionals with their assignments.

i. Graphic designer	a. Documenting the event
ii. Sculptor	b. Create a template for posters or any other advertisement.
iii. Printmaker	c. Making a mascot to be placed at the entrance of the festival venue
iv. Photographer	d. Creating invitations with unique wood-block prints

Q2. List any four branches of the Visual Arts.

Q3. Write about any branch of the Visual Arts that you are interested in. Reflect on your experience of different forms of Visual Arts and write which one appealed the most to you.

Q4. While experiencing performing arts like Dance, Music, and Theatre, did you find the role of Visual Arts in enriching it?

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Projects

Q5. Individual Project

Create a motif or personal logo in colour, inspired by Indian traditional designs (For example, textiles, crafts, architecture, etc.).

- Artwork size: A5 paper
- Create at least two iterations before finalising your artwork.
- Incorporate either complementary or analogous colours in your colour scheme using a suitable medium.
- Write a short paragraph explaining your ideas and inspirations behind the design.

Q6. Group Project

Make a collaborative collage based on ideas and sketches from your journals.

- Group size: Three to four students
- Artwork size: Approximately 85 × 60 cm (half a chart paper)
- Each group should collaboratively decide on a theme and materials for their artwork.

Notes

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